

# NORTH MISSION NEWS

NORTH MISSION ASSOCIATION, 3004 16TH ST.  
SAN FRANCISCO CALIFORNIA 94103 Tel: (415) 626-2882

Editor-in-Chief  
Victor Miller

MARCH 1989



ALMOST SPRING by Jim Binder

## WHO GETS AXED IN '89 ?

—by Brian Doohan

With San Francisco facing a budget deficit of from seventy to ninety million dollars (depending on the Sierra snowfall that feeds the Hetch Hetchy reservoir), a wide range of public services face more budget cuts which translate to longer waits and higher fees for the public.

As we did last year, the News surveyed San Francisco's most important public agencies and found . . . to no great surprise . . . that no City department feels that it can absorb further cuts without passing along the inconvenience.

Mayor Art Agnos' budget team, including Sam Yocky and Board of Supervisors' Budget Analyst Harvey Rose, have recommended that all major departments prepare a "worst-case" budget cutting expenditures by 10%. Many of these departments will be holding public hearings in March and April to decide how and where to wield the axe. News readers who depend on City services may wish to join in the inevitable lobbying that will take place as advocates of education, AIDS care, public

transit, police and fire protection and other services jostle for the minimum impact on their department . . . at the expense of someone else.

Much of the deficit consists of pay increases to City employees who accepted a one-year wage freeze to settle last year's even higher deficit. This time around, the police, fire and other City workers' unions have put their foot down, with Mayor Agnos agreeing that it's someone else's turn to feel the budget axe (a decision no doubt helped along by mutterings of "general strike" in City Hall corridors and police and fire stations).

The deficit would have been even worse but for thrift of several departments who saved a total of \$23 million on their 1988 budgets. The question is whether the savings will be returned to these departments (police, health, courts) or shared with the more free-spending agencies.

The election of George Bush and Dan Quayle threw a large monkey wrench into San Francisco's financial recovery. With

see page 4

## ONE WAY FAST PASS TO THE MISSION

—by Sharin Pecattamundi

A groundswell of public discontent has led to a proposed moratorium on social service programs in the North Mission, pending initiation of a Mission zoning plan.

The Health Commission voted unanimously February 7 to approve expansion of Walden House at 13th and Mission, a program to treat substance abusers on an outpatient basis, 5 days a week. The com-

munity group which was formed to challenge the program decided to call itself "The Cinderella Coalition", since they feel the City is treating the North Mission area as a stepchild.

Dr. Barbara Wright, a veterinarian who runs the Woodward's Garden Veterinary Hospital on Mission Street between 13th and 14th says "there is fear the program will make the area seem open for more drug dealers and pushers." In 13 years at

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## TOWN HALL MEETING ON MISSION CRIME

At last something's going to be done about the Mission's most crime ridden sector, the 16th and Mission BART Plaza and surrounding 4 square block area. On Wednesday March 15 at 7 PM at Hawthorne School (825 Shotwell) a coalition of 60 Mission businesses, social service agencies and neighborhood groups will sponsor a Town Hall Meeting on crime.

The main purpose of the meeting will be to gather massive public support for installing a police koban or kiosk at the cor-



a police koban

ner of 16th and Mission and lay the ground work for a radio telethon on KIQI Radio the following Saturday, March 18. The telethon will raise the majority of the \$30-50,000 necessary to make the project a reality. (KIQI station owner Rene de la Rosa has already pledged \$10-15,000 for the project.)

The necessity of a permanent police presence at the 16th and Mission site is driven home by the grim statistics as published in this paper over the past two years. In July, 1987, the North Mission News published SF Police Department statistics

showing that reporting area 414, the 4 square blocks with the 16th Street BART Plaza in the center had undergone an enormous 56% increase in major crime between 1986 and 1987. Police spokesmen have attributed this increase to the displacement of hard core criminals from the Tenderloin and other areas of the City.

Figures for calendar year 1988 demonstrate area 414 is now doubly impacted by displacement and the crack epidemic. In 1988, the average number calls per year for police assistance for the City's 675 4-square block reporting areas was 250. The number of calls generated by area 414 was, for the same length of time, an incredible 5,638 or 2,000% higher than the average.

The situation at 16th and Mission becomes even more stupefying when the actions of a special 30 man police task force are taken into consideration. The task force was assigned specifically to make arrests and issue citations in the 414 area. These totaled 1,370 for the final two months of 1988. Since the majority of these were officer initiated and not prompted by calls from the public, they may be added to above figures giving the devastating picture of a firestorm of crime and violence at 16th and Mission.

The implications for those who live and work in the area are both obvious and alarming. For nearly a year, a group of businesses and community organizations under the name The Mission Safety Council have struggled with the problem. The koban project is the result of these meetings and promises to serve as a positive deterrent to crime in the area, a significant step in reversing a frightening trend.

The koban proposal now has the support of both Chief of Police Jordan, Mission Station Captain Michael Brush and Police Commissioner Jose Medina. The invited

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**ONE WAY** *continued from page 1*  
 this location, she has seen many changes in the neighborhood including "more garbage, more abandoned cars and the number of people walking by who are angry, beligerent or high."

The approval of Walden House's multi-service treatment center comes less than 3 months after the opening of the Hotel Dolores, the halfway house hybrid on Woodward Street that is run by Conard House and overseen by San Francisco's Mental Health Services division. Many children play outside on the heavily populated street. Concerns that the influx of people coming into the facility could cause problems were voiced by residents, which resulted in the formation of a neighborhood review board to monitor the program.

One of the major reasons the community is skeptical of such programs is that there has been little attempt to inform residents and businesses. The City is definitely not publicizing information about community mental health-related programs. Pat Gibeau, proprietor of the Sound Track Lounge at 14th and Mission, cites "the tactics they have used in not contacting us to begin with" as a main reason the Walden House program's credibility prevents its acceptance by the neighborhood. While representatives of Walden House argue that their outpatient services will reduce the population of drug users in the neighborhood since they will have some place to get treatment locally, the program is geared to serve the entire population of San Francisco's substance abusers. Only 18% of this population comes from the Mission, so the preponderance of clientele will come from outside the nearby community.

There is a strong concern that more and more programs will be slipped in under the carpet, without the community's input or consent. Several of the businesses between 13th and 14th on Mission feel the downgrade in their community will be exacerbated by the influx of programs into the area, which seem to be opening right and left, from where they sit. At the

February 2 meeting of the Cinderella Coalition, there was a strong sense that the City is targeting the North Mission as the next Tenderloin.

"If they can spend city money to fund rehabilitation programs, can't they also allocate funds to staff the Koban (proposed for the BART plaza at 16th and Mission) 24 hours a day?" is one question Gibeau asks. Dr. Wright echoes, "We don't have services now that are our fair share. If they decide to route traffic on a new street, they put up adequate signs and stoplights. With the added pedestrian traffic from these programs, we should have increased city-funded protection against crime and drug traffic."

The recent news items about transient and indigent people from other parts of the country and state relocated in San Francisco leads some to think this is due to the City's reputation for food, shelter and social services programs. There is growing belief that if more and more programs are opened in the Mission, it will attract a larger percentage of this homeless and mentally ill population.

Aware of the deep problems in the North Mission, Kim Danders, co-chair of the Woodward Street Council, asks "The bottom line is, are these services making this a better neighborhood, or are they lowering our quality of life? And, are we bearing more than our fair share of city-wide problems?"

"The City should look for other locations," says Kate Ingram, also on the Woodward Street Council. "For example, Market Street seems ideal for these programs since that's where public transportation converges, and there are fewer residents who would be affected by the traffic these programs generate."

A ban of new social services until the Mission's zoning regulations are re-examined by the City is being proposed in order to evaluate the impact of these new programs in the community and thus, to avoid oversaturation in the area, which many feel has already occurred.

## CRIME

*continued from page 1*

speakers to the March 15th meeting include Mayor Agnos, Chief Jordan, Captain Brush, Deputy Mayor for Public Safety and former Police Commissioner Gayle Orr, North Mission Association President David Spero and Supervisor Jim Gonzalez. Gonzalez has been the only elected city official to have actively involved himself in this issue and spent a tremendous amount of time working with community groups to insure the project's success.

In spite of all the effort that has gone into

this project it is, as it almost always is, necessary for the public to become actively involved in a big way for any real changes to occur. The North Mission News, therefore, urges all of our readers to show up and be counted Wednesday, March 15th at 7 PM at the Hawthorne School, 825 Shotwell Street.

For further information, call Tim Daynot at 476-3206 or the North Mission News at 626-2882.

Victor Miller

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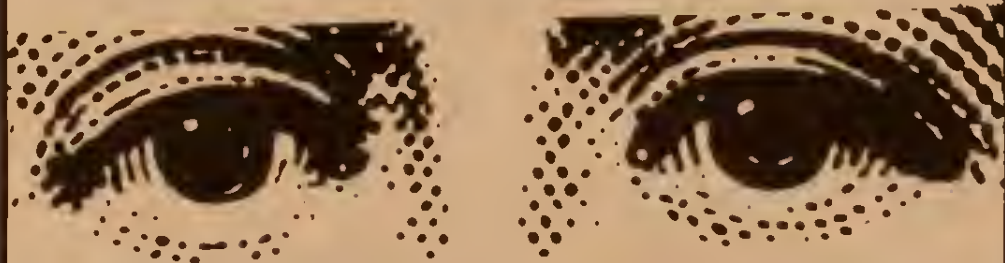


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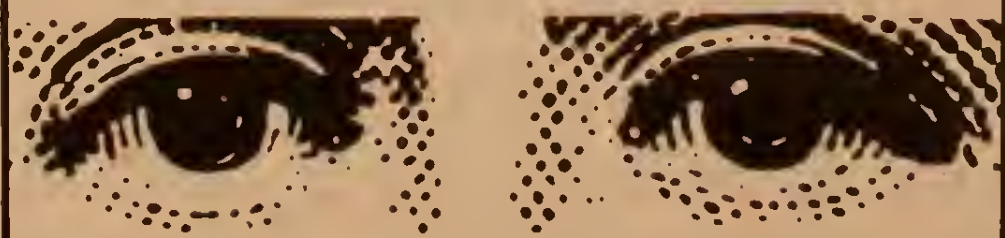
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Everybody has a history - some are noteworthy, some are ignored, but to understand one's history is power. On December 12, 1975 a significant occurrence in the time line of Mission Community life and death took place. In July of 1989 we will celebrate the culmination of a dramatic series of events. I am referring to the fire at the Gartland Apartments, formerly located at 16th and Valencia, the 12 to 30 dead and the more-than-allegations of landlord arson. The community had known of such abuses so this sparked into full force a blaze of political and artistic action (that, by the way created the North Mission Association and this paper) that is about to come to successful completion this year with the opening of the Maria Alicia Apartments for low income families, so needed in the crowded Mission.

But the Gartland experience and the dedicated artists and institutions that grew out of that particular community episode shall live on, partly through the work of the two newcomers who have been watching the pit from the other side of the country and are here with us now. They are Philip A. Ennis and his significant, even charming, anonymous partner.

Philip and his partner and other young artists and community activists are in the collection and planning stages of a major, though yet-untitled Art as History multi-media event that is an historical rendition of the art and culture that filled in the empty space left by the Gartland fire, in the space that we commonly referred to as "the pit". "We want to bring together a copy of everything that went on in that pit; photos, slides, film, videotape, texts, poetry... We want it to be a celebration, a night time show, living

## REVIVAL OF THE PITISTS

memory, live and on-screen, taped interviews, everything we can get our hands on from every source available." Philip, who is a cultural anthropologist, has the job of reuniting artists with their recent history and documenting their roles in social movements. "Since December 12th, 1975 the Gartland site was bulldozed and lay empty. In 1983 the first mural went up,"



Philip A. Ennis

says Ennis, "and every sector of the Mission community has had some relationship to that space, and we're going to document this."

Philip says that the art from the pit, especially the billboards and murals that were discovered on the back walls, cannot be looked at as trivial. Each work involved "self obliteration" on the part of

the artist. "It is a very brave thing and each artist who put something on that back wall knew that it would be destroyed. That each artist was willing to sacrifice himself in that way is no small thing," this relates to the social scientist's "working model for housing in the Mission." But as Philip said, "but where does that leave the artist?"

artist".

Interviewing the two of them, I became aware of my own personal connection with that space and to an "active artist's community" that functions here. The opening celebration events and archive will give me a second look at the "art that built those houses", the "social satire, the amplified voices in a mixture of memory and prophecy" that is fully within the law (this time).

Then it will be gone, as the pit is now gone, but the work, the organizations and the artists continue to grow. Many have gained much from the experience of coming together over strife and struggles in our community; we are more prepared for those yet to come.

First fire, then empty space and loss of life-creation burning as hot as fire, people now living in streets and in pits while slumlords run like rats, rats, rats and black families here as in South Africa... we are all marginalized. We scramble to claim a space for our etchings and our slogans, to mark our territory, if only in words on walls. We climb fences at night. Organize. We take over spaces at the borders of the freeways and in the courtyards of the housing projects, spaces to dangerous for the "developed" mind. We create dances in the dust. We continue to define ourselves beyond the recognition of the developed artistic institutions and thus we can and will be erased by their recollection of events.

Please contact Philip Ennis all Mission Community readers and all who possess Photographs, Poems, Films... that are connected to the Gartland/Maria Alicia Apartment site. Call 861-6278 or send directly to Philip Ennis at 226 Eureka, San Francisco 94114.

Michael Page

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## WHO GETS AXED IN '89 ?

*continued from page 1*

both Washington and Sacramento facing their own deficits, outside revenues will continue to fall. New problems, such as crack-addicted infants whose treatment costs upwards of a quarter million dollars each, will continue to arise. And other, desperate cities will continue to solve their own budget problems by giving mental patients and AIDS victims one-way tickets to The City. Further budget details will surface throughout the spring, and the final document will be voted on to become effective in July.

Our department-by-department assessment of the latest round of budget cuts revealed the following:

**AGING:** This Commission is one of a few that cannot be directly affected by general funds cuts because their share was entirely eliminated in 1988. They are hoping that other sources of income with which they provide services such as transportation for the elderly and the disabled will not be "raided".

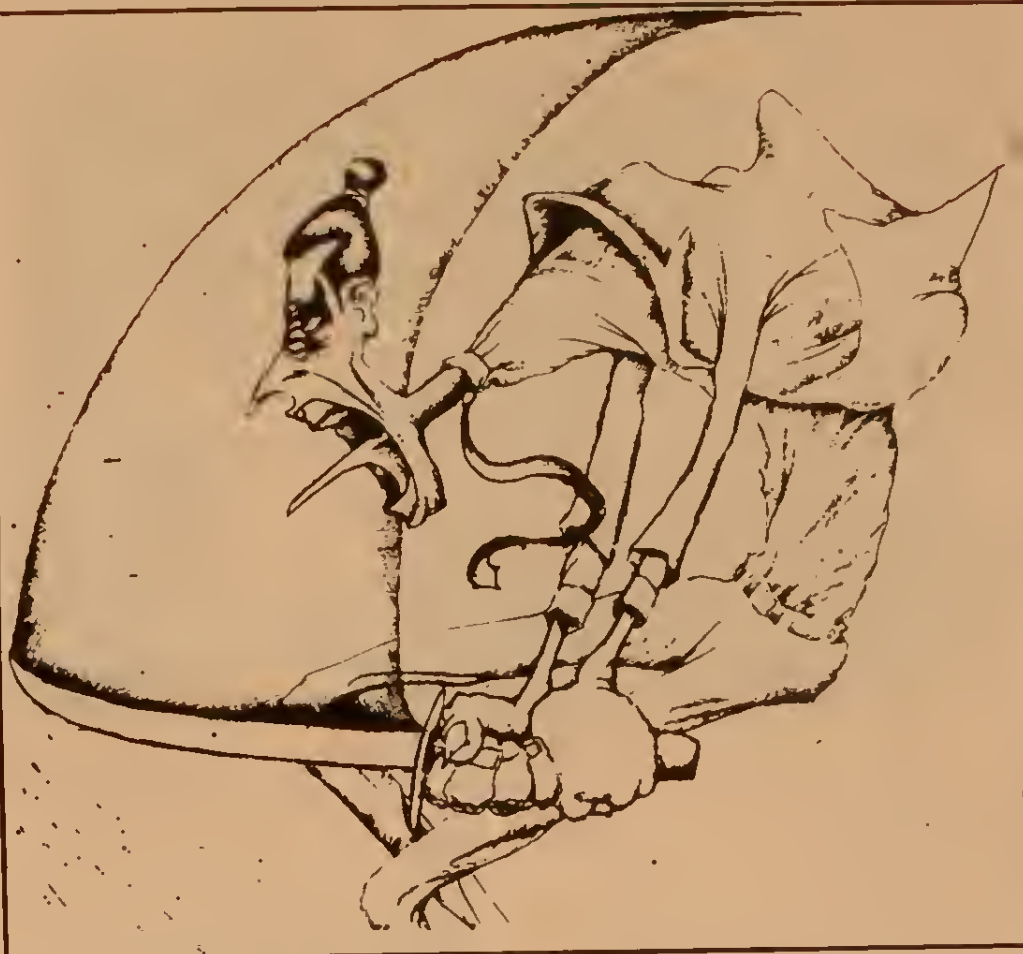
**ARTS:** This Commission has just had a complete overhaul with nine of twelve new Commissioners appointed last month. They'll have to learn fast. Director Claire Isaacs rattled off a lengthy list of obligations, many of which face further cuts, and complained of outmoded facilities such as lack of elevators which make access for the disabled impossible. "He just appointed these Commissioners," she said of the Mayor, "I trust he will support them."

**CIVIL SERVICE:** According to Commissioner Louis Hop Lee, this agency suffered a 15% cut in 1988, leaving very little margin for 1989.

**FIRE:** Like the police and other City unions, the firemen have been promised that there will be no pay freeze and no layoffs . . . but this really means that vacant positions will probably not be filled. "We have 210 openings," said a

Commission spokesman, "and even without a hiring freeze it would take 2-3 years to get back to full strength."

**HEALTH:** Financial officer Beverly Hayon hopes that improving billing procedures to collect fees from patients who can afford treatment and Medicare or other



benefits from those who cannot will cushion some of the impact of the deficit. If cuts still need to be made, they would probably be divided among all City clinics rather than having only a few shut down. According to Commission Secretary Sandy Mori, public hearings on cuts could be held as early as March 14 or March 21.

**LIBRARY:** Last year's deficit caused substantial controversy when several neighborhood branches were closed and then reopened due to public pressure. Mayor Agnos probably won't make the same mistake this year, but that still means shorter hours and fewer services.

Strauss downplayed the possibility of a general fare increase, but was not specific about the fate of senior fares which were raised and then cut back after successful protests by citizens' organizations like the All People's Congress who will be waiting to see what the latest round of MUNI cut-backs augurs.

**PERMIT APPEALS:** With only five employees, this is one of the agencies that was not required to submit a budget plan calling for 10% cuts. Four are union members but one part-timer is not. "We really would be hurt if that position was dropped," said Kathy Johnson of the Commission office.

**PLANNING:** Financial planner Milton Edelin suggested that a number of proposed studies such as that of the Showplace Square would be postponed although the Departmental budget suggests that the important Inner Mission study, already under way, would not be cut except in the most extreme circumstances. Otherwise, the likely result is longer waits for permits which Edelin and director Dean Macris hope to minimize by speeding up routine cases at the expense of the controversial applications such as those involving demolition of sound housing or ventures with substantial neighborhood opposition.

**POLICE:** The budget has become perhaps the key element in the current elections in the Police Officers' Association with the Mayor promising no further wage freezes (although some holidays and night differential fringe benefits may go). Lt. Willie Frazier estimated the current shortage of 200 officers could only be increased by 80 next year, and an average of 60 cops retire or leave the department yearly.

**MUNI:** Another department where fare increases and service cuts inspired public outrage and, while being appropriately circumlocutory as to MUNI's future, Peter Strauss suggested "yes, there may be cuts again this year." In the Mission, the 26 line was put on the chopping block only to be reprieved when a bond issue was passed.

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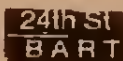
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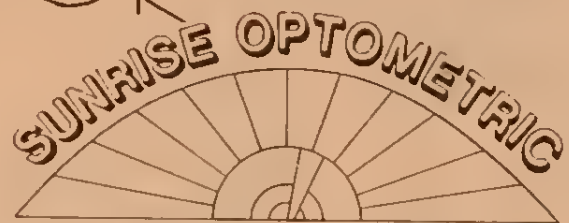
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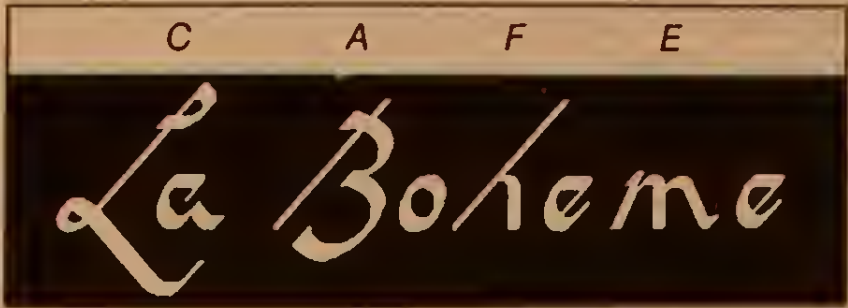
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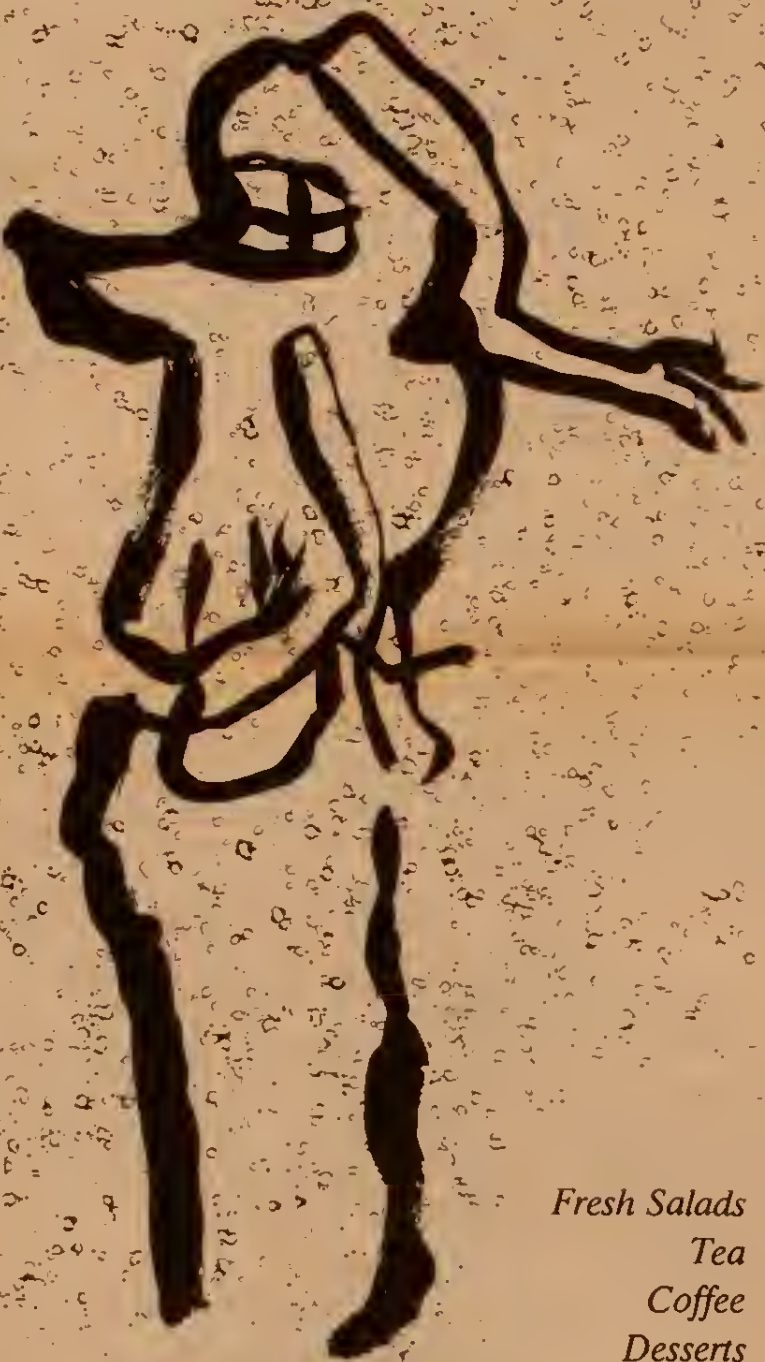
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# NEIGHBORHOOD BEAT



Photo by Jim Binder

## Giving Up the Ghost

There is still time to catch what some Teatro artists are calling a historically important work at Theatre Rhinoceros.

The play "Giving Up The Ghost", by San Francisco playwright Cherrie Moraga, directed by local talents in Latino Theatre. Jose Saucedo and Anita Mattos, begins to lift the veil on some usually hidden-from-view realities, specifically Latina and Lesbiana.

At the pre-preview for invited audience, a who's-who in teatro, we got an opportunity to watch this evocative, psychological and poetic work and had the special privilege to add our notions on how the piece could be improved. The play itself looked to me like light through a prism. Its combination of past and present, its montage of inner monologue and dialogue with story telling make the piece play on the mind and on the emotions but I can't help going away feeling discouraged by the overall inability of the three women characters to overcome the typical psychological conflicts of their lives.

Why did this vital force in Latino theatre choose this particular work which is bound up in searching identity and reveals no joy of being gay, but recalls some pain and isolation?

People will say that "Giving up the Ghost" is perhaps accurate in its portrayal of a gay Latina and the parts that make up her self. But as gay art, Ms. Moraga's play does nothing for our movement, I'm sorry to say. Gay art in the 80s is not necessarily about "being gay" but about life in a society with all different kinds of people and all kinds of conflicts.

A gay writer Dennis Altman says it best, "a gay cultural perspective should be one that neither denies nor hides homosexuality to illuminate larger questions of the human condition." He goes on to say that the best art is that which transcends boundaries, reaching people outside of the world form which it originates.

Go see "Giving up the Ghosts", running until March 12. It is an important work with some beautiful (if I may say so) actresses) and, at times, outstanding writing. It is a statement, once again, by Latino theatre artists that they are gay and lesbian also and are exercising their artistic and cultural rights (rites) and we are included in them in all their strength and all their pain. We congratulate the members of "Giving up the Ghosts". Give us more.

Cherrie Moraga's "Giving up the

Ghost", directed by Anita Mattos and Jose Guadalupe Saucedo plays Thursday through Sunday evenings with Sunday matinees March 5 and 12 at 3 PM. All performances are \$9.00. Reservations: 861-5079.

## MOBILIZATION AND DIRECT ACTION FOR EL SALVADOR

It is now time to let Bush know the American people's commitment to a negotiated and democratic peace in El Salvador as that country approaches elections. At 10 AM on March 18th your presence is requested in a march and rally which will depart from Dolores Park beginning at 10 AM. Then, on Monday, there will be an action involving direct action by members of the Salvadorean community and supporters at The Federal Building. For more information, please call 861-0425.

## AFRO-CUBAN WORKSHOP IN TIJUANA

All Mission District salseros (as) who want to learn more about Afro-Cuban rhythms, dance, songs direct from Cuba... The members of Cuba's Conjunto Folklórico Nacional invite you to join their workshop on the other side of the border. This is the whole month at La Casa de Cultural, only twelve hours away, above downtown T.J. The cost is reasonable and the classes are the next best thing to going to Cuba. Call Lisa (Bay Area Coordinator) 6543777 and tell your friends.

## PARKING CONFERENCE

A plan to issue residential parking stickers to South of Market residents has been put on hold, ostensibly because of the City's budget deficit but possibly, according to some residents, by pressure from the South of Market Business Association which represents the downtown corporations whose employees drive into the Mission and South of Market, leave their cars there and hop a bus or BART the rest of the way.

Residents of the South of Market and adjacent North Mission areas such as 14th or Woodward Streets will discuss what to do next on Monday, March 6th at the Soma Cafe at 12th and Howard Streets. This meeting begins at 7:30 PM.



# NEIGHBORHOOD BEAT

## VETS JOBS PROGRAM

In 1974 the Viet Nam War was drawing to a dismal close, opening an entire population of Vietnam Veterans to the lurid effects of depression, a now-famous condition called Post-Traumatic Stress Disorder (PTSD). Thousands of young men between the ages of 18 and 30 were primed for emotional collapse, alcohol and drug addiction, all this in a social environment unsympathetic to their problems. There was a desperate need for a place in which to turn.

Swords-To-Ploughshares became a reality, having served literally tens of thousands of vets, helping them through the sometimes life-threatening effects of PTSD.

The first offices opened on the corner of 16th and Mission and, two years ago, they moved to the corner of 15th and Valencia.

At first, services were limited to legal services for "discharge upgrade", representing vets who were discharged for anything less than "honorable". This made it possible for them to collect benefits for the first time. Their 501.c3 tax exempt status served as a magnet for fundraising for services which continued to expand, primarily to meet growing needs of their client base.

By 1987 the services included legal and human services (Swords will pay rent for 3 to 6 months while the client gets on their feet) which is funded by the Veterans Administration. Said program coordinator Ron Silva, "We seek long-term reliable support. Of course, what we really needed was a job-training program.

In 1988, such a program came about "We need to do outreach to both employers AS WELL AS veterans. Our program will pay up to 50% of the veteran's salary directly to the employer. This includes the time for job training."

Ron said that the Private Industry Council is footing the bill offering the 50% reimbursement. "in fact, Swords to Ploughshares is a sub-contractor of the Private Industry Council," said Ron. "We offer one of the highest per hour average salaries of any agency we know of. We even subsidize job-training costs."

"We have more and more homeless vets. It takes time for them to become psychologically prepared for work because they've been out of the system. Our clients need to be transitioned into the employable work market. That is the goal of our outreach: to inform employers and jobless vets to get back into the swing of things with a sense of competence and dignity."

If you are an employer who is interested in the job training program of Swords-To-Ploughshares, or if you are a veteran who could benefit from job training leading to fair-salaried work (from \$7.50 per hour upwards), OR if you could benefit from any of the myriad services offered by Swords-To-Ploughshares, please feel free to drop by the offices at the corner of 15th Street and Valencia, or call this number . . . 552-8804. They'll be glad to receive you.

Patrick Fahey

## ART ORGY

An orgiastic weekend of video, performance art, film and music March 2-5 will mark ATA Gallery's fifth anniversary at 992 Valencia (285-0539). ATA (Artists' Television Access) began as a South of Market video showcase at a time when "video artist" was considered a contradiction in terms. Now in the less pretentious North Mission, ATA has proven willing to do anything for a buck - from reviving greats like Jack Smith and Maria Montez to charging admission for cable TV shows.

Featured anniversary artists will include Leslie Singer ("Diary of a Shit-Eater", "Freud: A Rock Opera"), Scott Alexander and others on video night (March 2); Dee Russell, Matthias Jarmellil, et al. on performance art night (March 3); new experimental movies on March 4, and music by One Incredibly Large Breasst and other bands on March 5. Admission to the last show is \$2, all others \$4 each; \$8 for the weekend.



To those of you who didn't make it to the February 5th Billy Badd Memorial at Chevi's Bar: too Badd. It was a night of verbal abuse, violent schmoozing and drunken incoherence; qualities that typified the social psychosis of our late, beloved hoodlum columnist Mr. Bill E. Badd.

To those of you who did attend but refused to partake of or questioned the authenticity of the ceremonial ash drinking: Badd Show, Atheist Wimpolas (A man's

last request is a sacred thing. Didn't you see Lonesome Dove.) To those of you who did attend and drank the ashes but neither booed, cursed or physically assaulted the entertainers, Don't come back next year, you're not our kind!

Many thanks to Frank Deadbeat for so poorly organizing the event, Lynn Wildey for kicking that guy in the face and Don Stevens who added greatly to the confusion.

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# LET'EM EAT CHIPPENDALE

- by Nick Hornsfelt

Imagine, if you will, City Attorney Louise Renne standing in the midst of her offices and a la Bette Davis, shrieking "What a Pigsty!!!"

Then imagine her getting on the phone to her old friends on the Board of Supervisors: "Like, I'm the City Attorney now, see?! You Bozos can give yourselves parking privileges up Art's nose for all I care, but until my office produces the legal drafts you ain't got nothin', see?! So it's time for some hardball; I'm callin' in my chips, see?! Ya think it's easy gettin' legal drafts out of a depressed staff? Well lemme tell ya somethin', my staff's morale has been in the dumper ever since they seen the lawyer's offices on *L.A. Law*! So, me and my boys are moving to Fox Plaza and the city's gonna outfit my boys with some new, 'high-quality', laminated oak furniture; a lotta 'high-quality' furniture, see?!" (how's your imagination holding up?)

On February 6, 1989 the Board approved, by a vote of 9-0, with no discussion, a request from Ms. Renne for new, "high-quality" furniture for her staff at a cost to the city of \$171,000 ABOVE the \$155,000 standard government furniture would cost (You know what government issue furniture is don't you? It's what you and I sit on while we wait around the unemployment office).

According to budget analyst Harvey Rose, after five years of installment payments and boring old interest, the \$260,345 price tag on Ms. Renne's new furniture will balloon to \$326,316. Ms. Renne convinced the Supervisors that she will cut back on other expenses in order to make up for the furniture (a regular June Cleaver, this girl . . . so it's good-bye espresso machine, hello Mr. Coffee at the new City Attorney's Office).

Ms. Renne says more luxurious furniture will allow her to compete with downtown law firms in attracting more talented lawyers ("Your resume is impressive and Harvard is a good school but unfortunately, under 'Periodicals Subscribed to' you failed to list *Architectural Digest*. Sorry, NEXT!").

Ms. Renne also contends wooden desks will last longer than metal desks (irrefutable proof she slept through her physics classes). But you can understand how a city employee could make such a silly mistake when you realize that the office furniture presently in use around most of City Hall is wood and it's over forty years old. They can't wear the damn stuff out! It could last another forty years! This drives "tastefully trendy" civil servants crazy!! As a matter of fact, during the Danish Modern period in the early sixties, "clunky old furniture" was cited as the major cause

of bureaucratic depression and suicide in San Francisco.

The public should keep an objective perspective on this matter and try to remember that, compared to lawyers, the rest of us are just stuff to be scraped off the bottoms of their shoes. We should be happy to be allowed to lick the tires of their BMWs (an oft overlooked, though readily available source of our U.S. Recommended Daily Allowance of trace minerals). Nonetheless, I have done some investigation on alternative uses for the money to be expended on "high-quality" laminated oak furniture at the City Attorney's Office and came up with some pretty interesting possibilities.

First, it has been suggested that the full \$326,316 could be used to buy a building to shelter some of the city's homeless. Obviously the people who came up with this idea haven't looked at a real estate listing lately. \$326,316 would hardly make the down payment on a building large enough to put a dent in the homeless problem. Besides, we'd rather give millions yearly to hotel slum-lords. I don't know why but we do.

Anyhow, for the sake of this investigation, let's just say we get big hearted and give Louise \$155,000 for government issue furniture and use the excess \$171,000 for street people. What could we buy?

How about this; for \$171,000 we could

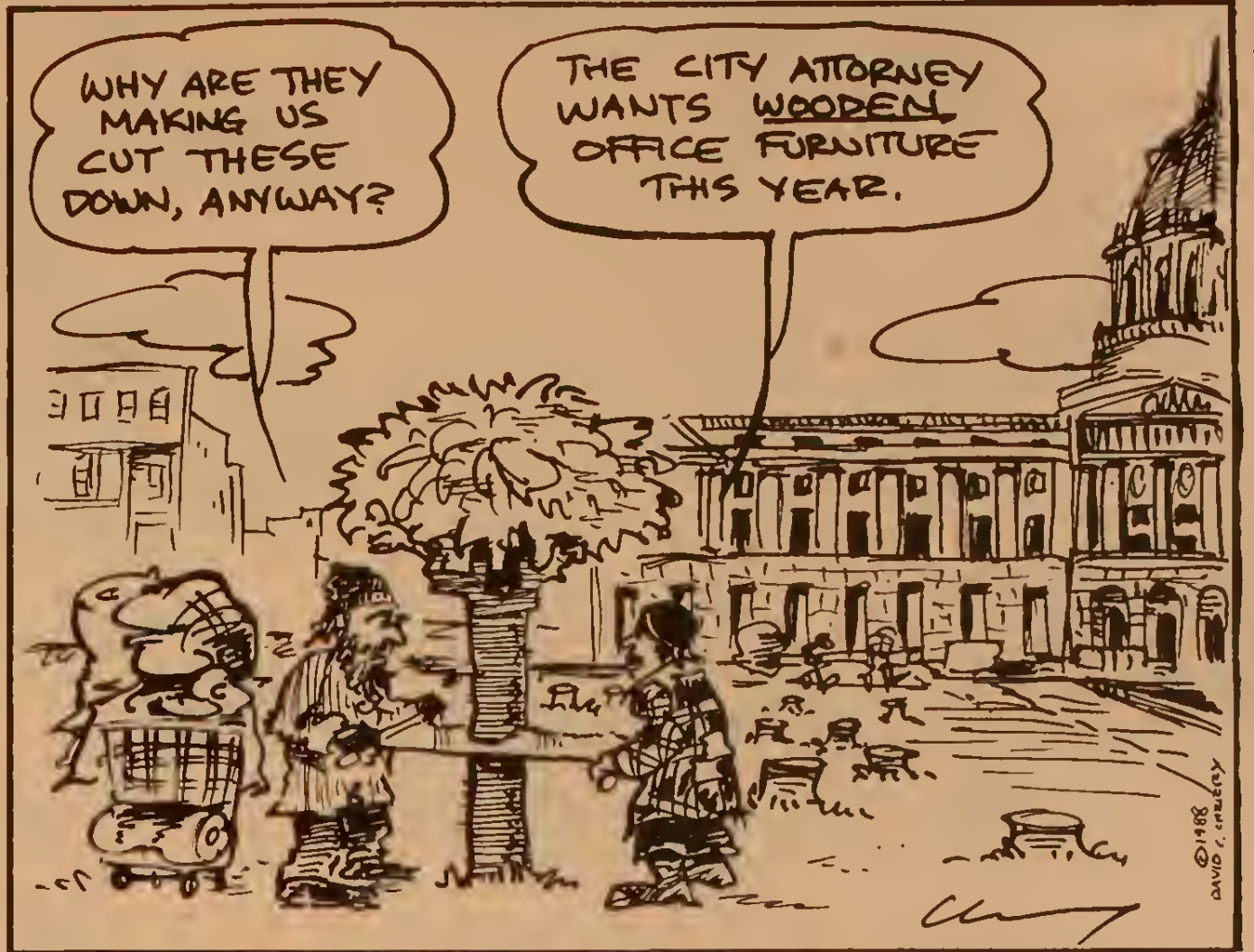
purchase 244,286 boxes of Rice-A-Roni, the San Francisco treat; or 342,000 Moon Pies, the quick-energy, sugar-rich snack; or 213,750 bottles of Bartles & Jaymes wine cooler, roughly a two weeks supply; or 684,000 copies of the *Excornicle*, including the "help wanted" section (hint, hint); or 206,024 tins of Vienna Sausage, the classic hors d'oeuvre in a can; we could buy a one-way, non-stop plane ticket to Miami for 428 emotionally disturbed "vacationers" or 859 tickets if they are willing and coherent enough to make one plane change en route; how about 171,000 Lotto tickets (naw, forget it, I've bought at least that many myself and haven't won anything yet!); in honor of President Bush we could buy 228,000 pints of light, Bud Light; or for two lucky poor folks we could treat them to 32 glorious months lodging at the Fairmont Hotel (once you get going with this stuff the ideas just keep coming).

Meanwhile, back to Madame City Attorney; even though she is merely a city appointee, she just isn't going to swallow no government issue, tin desks. Forget prestige, forget public service, forget experience, forget the paragraph on the resume, the kind of lawyers Louise is looking for want wooden desks dammit!!! Well, I have a plan to get Louise her wooden desks for nothing and help the homeless at the same time!

I'm sure you've heard that Parks and

Recreation is planning to chop down all the olive trees in Civic Center and cement the whole place over (rumors have it that the new plaza will be renamed the James Watt Environmental Plaza), well anyhow, what say we take all the downed olive trees and have the homeless hammer, saw, plane and shape them into desks!?!? We'd get rid of those nasty old trees, provide vocational rehabilitation for the homeless and Louise gets her damn wooden desks!!! Isn't that great?!?! I should be Mayor!!! Hey, why not me? Everyone else in town is lining up to take a shot at what is rapidly becoming known as "the vacancy".

"And if elected Mayor I promise not to schmooze it up with every ballpark developer in the country, and if some petty bureaucrat gets too big for her office and tries to rape the redecorating budget I will call for the formation of a task-force comprised of friends of my relatives in order to implement an in-depth study on the feasibility of forming an ad-hoc committee made up of self-important people I owe favors to, who will focus on formulating a research report to present to a specially chosen commission of people I need to suck-up to in order to keep this job; they will then decide on how best to utilize these funds to assist the poor of our fair city, if we haven't spent it all on ourselves by then." Oh, forget it, we already have a Mayor who sounds like that, when we can find him.



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THE BUSINESS OF GOVERNMENT

- by Mayor Art Agnos

This year I am making it a priority to spend more time in the neighborhoods exchanging ideas with the people who don't have the time or inclination to track me down at City Hall.

One thing I've learned during my first year as Mayor is that groups that claim to speak for the people often represent narrow interests. Yet those are the voices that fill the mainstream press and are allowed to shape media debate on key issues.

As a liberal, I believe in an activist government whose role is to assure citizens a fair opportunity to successfully compete on a balanced playing field in peace and dignity. When that is denied people, government should recognize the problems and try to solve them.

But in the era of tabloid TV, problem solving is sometimes considered boring. Consequently, basics, such as the budget, are not generally covered in depth or in context.

The source of what makes its way into columns or onto the television screen is often a spokesman for a special interest or an office holder seeking publicity and/or confrontation.

Take, for example, reports on the condition of the local economy.

According to some business groups and editorial writers, San Francisco has an anti-business climate that is driving companies out of town. In fact, no major company has left the City in the past year. Local corporations are showing record profits. We have the highest rate of small business success in the entire nation.

Far from being in a decline, San Francisco continues to rank number one in the land for venture capital. Our retail sector is strong. Our unemployment rate is under 4 percent.

United Airlines studied our market and economy and decided to make San Francisco its major hub for the Pacific Rim. That decision will add \$100 million to the Bay Area economy and provide 1,650 jobs.

Of course, before we authorized the United expansion, we insisted that all planes in the United fleet be phase three construction, the most quiet aircraft available.

You see, we liberals are convinced that we can accommodate business expansion while still retaining environmental standards. In some quarters that conviction is seen as anti-business.

My administration is making a concerted effort to attract the kind of businesses that will keep our economy vital without destroying the quality of life for residents.

We are working with success to encourage the film, fishing, fashion and tourism industries — industries that provide jobs for local residents.

During the last couple of months I have personally visited Parkside and the East Mission, Telegraph Hill and Duboce Triangle to talk to neighborhood residents directly. The residents I spoke with shared my belief that livability should not be sacrificed to satisfy the desire of some business interests for unfettered office development or reduction of environmental protections. Overall prosperity is a crucial component of livability, so economic development will continue to play an important role in my administration. But I don't share the conservative view that the business of government is business.

Our energy has to be directed toward addressing human needs: Fighting the AIDS and crack cocaine epidemics and helping the homeless. Those crises are everybody's business.

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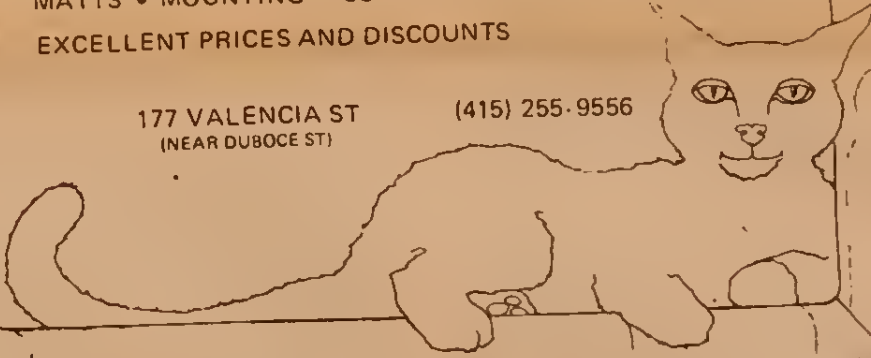
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**La** - by Betsy Randolph



## Building Herstory

Hear hear! Hear her: hear ner: The Women's Building is having a party. On Saturday, March 11, we're all invited to celebrate two very important traditions: International Women's Day and the Women's Building on 1835 18th Street. Starting at 7:30 PM, this "cultural evening" will feature poet and author Alice Walker, Carolyn Brandy and the Berkeley Arts Magnet Percussion Band (must see to believe), poet Lucille Clifton and the Vukani Mawethu Choir. This year's International Women's Day (actually March 8) marks the 10th anniversary of the Women's Building (wow!), and the launching of its grass roots capital campaign that will secure the ownership and future of the building as a place for women.

Although many people assume the origins of International Women's Day lie in the Eastern Bloc, it actually began here in America. Working-class women fighting for better working conditions and bourgeois women working for women's suffrage began celebrating a "Woman's Day" back in 1909 when the National Women's Committee of the U.S. Socialist Party proclaimed an annual day for economic and political freedom for women. Later in 1910, the Second International Conference of socialist women set aside a special women's day each February to promote the women's vote. And in the '20's, the communist movement made March 8 officially "International Women's Day".

Many historians link the actual date of March 8 back to two strikes by women in New York City. One protest was staged by garment and textile workers on March 8, 1857, and another by needle industry workers on March 8, 1908.

Regularly celebrated as a public holiday in the Soviet Union and other socialist countries throughout the century, IWD went into a dormant stage in this country and was resurrected in the late 60's here and across Western Europe with the upswing of the women's movement.

In 1982, a Joint Resolution of the U.S. Congress designated March 6-12 as "Women's History Week". This week, and sometimes the whole month, is recognized in many communities as a time to explore and remember women's history ("herstory").

Themes of IWD thorough the years have included racism, apartheid, colonialism,

nuclear disarmament, rape and women's reproductive rights. Whatever the issues, IWD remains a time to come together and focus on our common struggles against all forms of oppression. As Jose Mari once said, "The triumph of the revolution depends on the measure in which the women participate in it."

Women and women's organizations have been meeting at the Women's Building for over a decade. In fact, the building itself has been a community gathering

the Dovre Club. (Today's "Dovre Club" on the corner was then known as "John and Max's", also a bar. By 1946 they'd had paid off a mortgage. Dovre Hall hosted many a Saturday night of polkas and waltzing, and was also used by a variety of organizations, societies and lodges. Native Sons and Daughters of the Golden West, for example, made the Hall a regular meeting place for half a century.

The "S.F. Women's Centers" acquired the building in 1978, a significant move for women. They continued the tradition of providing a meeting place for mixed ethnic and social groups — this time centered around the needs of low-income and minority women.

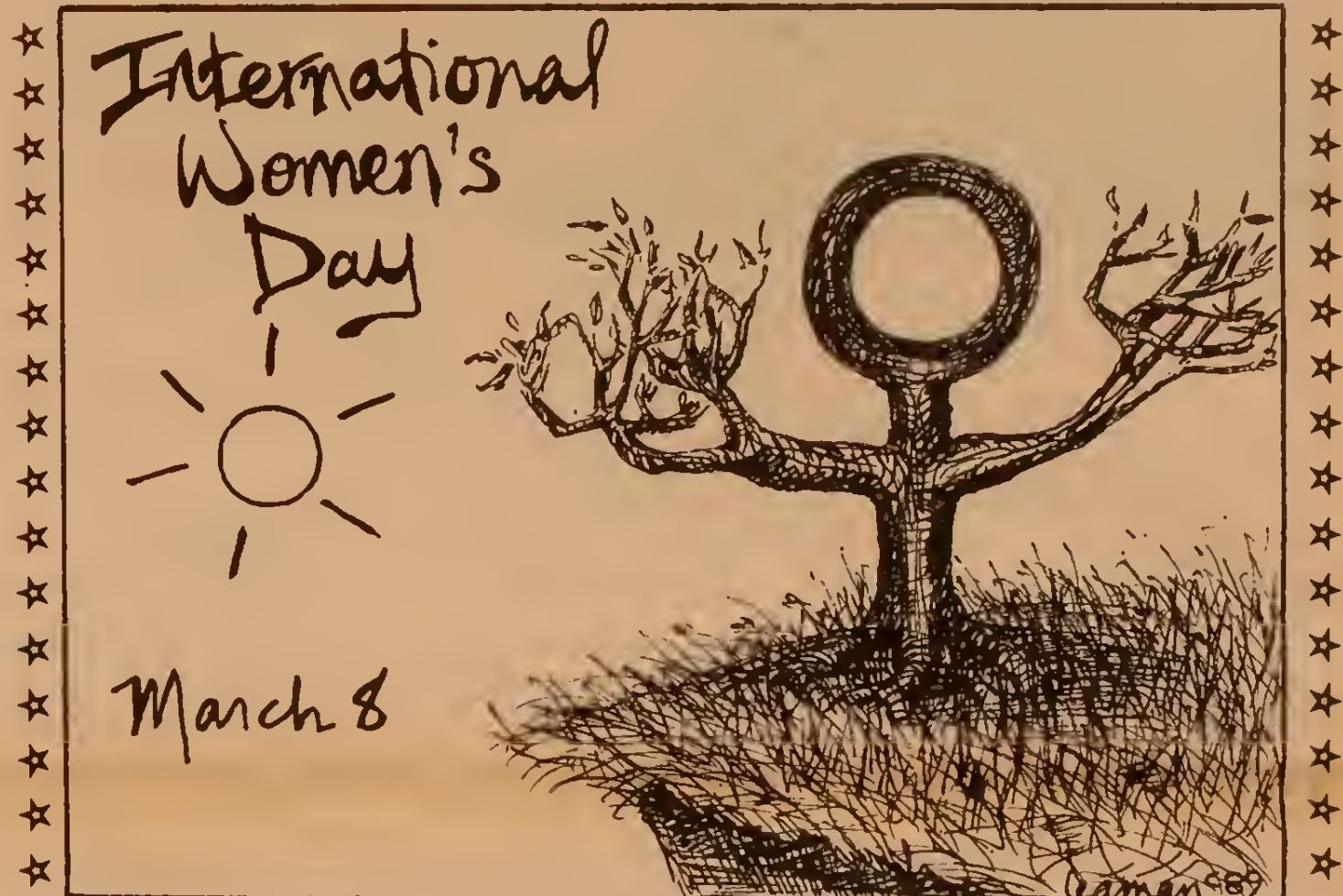
Four years ago, with the help of then-Executive Director Janice Toohey and Maida Solomon (from whose report much of the historical information in this article

The Alliance Against Women's Oppression, "Broomstick" magazine, Lesbian Agenda for Action and Somos Hermanas (Latina women) are also housed here.

The Women's Building also sponsors projects. New organizations may come under the Building's "fiscal umbrella" (i.e. tax status for non-profits) and get assistance in bookkeeping and organizational development.

The Women's Building is, of course, a place to meet. Over 100 organizations and 32,000 women and men use the building each year for community meetings, forums and events. Childcare space is provided free of charge, to enable more women to participate in activities.

The Women's Building is also a clearinghouse for over 13,000 women a year who have questions concerning housing, jobs, domestic violence and welfare. These calls



place since it opened its doors in 1910. Architect August Denke designed and built "Mission Turn Hall" in the Mission Revival style for the German Turn Verein Society ("turn verein" means "gymnastic club"). From 1910 to 1935, many groups — Swiss, Swedish, Finnish, German, Irish and Italian men and women of all ages — used the athletic facilities and held socials and dances. Membership (\$2 a month) reflected the ethnic makeup of the Mission.

In 1935 the Sons and Daughters of Norway bought the building, turned the gymnasium into a dance hall, and renamed it

is taken), the Board of Supervisors designated "Mission Turn Hall" as S.F. Landmark No. 178. This was an important step in preserving the building and recognizing its history.

Today the Women's Building houses nine women's groups, including employment services for older women through Options for Women Over 40; rape crisis counseling and education through S.F. Women Against Rape; funding for women's and girls' projects through The Women's Foundation and the S.F. chapter of the National Organization for Women.

are fielded by the Building's bilingual information and referral services staff. Volunteers provide the "backbone" for work at the Women's Building, and a multi-racial Board of Directors provides leadership for the organization.

As symbolic property, house and home, fiscal umbrella, refuge, starting point, center . . . the Women's Building has accomplished a great deal in the last ten years. Its vision for the future includes deepening the bilingual information and referral program to have a greater advocacy role, and launching new service

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agencies and programs in the coming decade to address: employment needs of women under 40, homelessness and/or childcare. Also, the Women's Building will be paying attention to the crucial upcoming issue of publicly-funded abortion and the preservation of the historic Roc vs. Wade ruling.

But first comes the Capital Campaign. The Women's Building seeks to raise \$1.8 million over the next three years to renovate the building, pay off the mortgage and stabilize the Building's operating and reserve budget through a "transitional fund". The campaign is a chance for women and those concerned with the needs of low-to-middle-income and minority women in the Mission and all over the Bay Area to make this house a permanent home. The Building is counting on contributions from the entire community. This is a worthwhile and historic investment in our future, and all are encouraged to help in any way you can. And what better way to start it off than an evening celebrating International Women's Day!

There will be many other events in honor of IWD this month. Don't forget: women will demonstrate on March 8 in San Francisco, gathering at the Civic Cen-

ter (Polk and McAllister) at 5 PM and marching down Market Street at 5:30. That evening, the Grenada Market and Cafe Nidal will provide food for a Palestinian Women's event at La Pena Cultural Center in Berkeley at 7:30 PM, featuring Najwa Jardali, Lebanese poet Et-Al Adnan and belly-dancing by the "Cairo Cats". Call Jeffrey Blankfort at 255-9182. The UCSF Women's Week Poetry Reading will host "Women Working Around the Clock", featuring poet Joanne Kyger and 13 others. The reading will be on Thursday, March 9, from noon to 1:30 PM at the Langly Porter Institute Auditorium at 401 Parnassus Street. Call 476-5222. And, Radical Women will have an International Women's Day Forum on Sunday, March 12 at Valencia Hall (523A Valencia) starting at 7:30 PM . . . March is YOUR month!!

A future date to mark and make is Sunday, April 2nd, to march and rally for Women's Equality/Women's Lives: Keep Abortion Safe, Legal and Accessible. Supporters will gather at 111 AM at Justin Herman Plaza in San Francisco (Embarcadero BART exit), and march at noon up Market Street to the rally at Civic Center Plaza at 1:30 PM.



## FILM FESTIVAL'S LATIN SPOTLIGHT

—by Herman Muirragui

From March 8th to the 19th, the San Francisco International Film Festival will present its thirty second annual event. This year, there are over seventy five films from over thirty countries, with special tributes to Hong Kong director Jackie Chan and Hungarian film maker Gyorgy Szomjas. Both film makers will be present at their openings.

This year will feature two co-productions from Cuba and Spain. The marriage of Spanish television, with its money and distributing network and the Cuban Film Industry (ICHIC) with its technical and artistic facilities, has produced two outstanding films based on stories by Nobel laureate Gabriel Garcia Marquez: "Fable of a Beautiful Pigeon Fancier", made by Brazilian filmmaker Ray Guerra, and "Letters From the Park", by Cuban director Tomas Gutierrez Alea. The screenplay, photography and acting are excellent. The film is a Cyrano deBergerac parody, where love triumphs over reality; it's a story of life and truth. In this film of many actors and roles you'll be surprised to find yourself.

Other Latin films of the festival are: "South" by Argentine Filmmaker Fernando Solanas, which won the Grand Coral Award at the 1988 Havana Film Festival; "Plaff" by Cuban director Juan Carlos Tabio, which is part of the comedy series of the festival; "Sky" by Brazilian filmmaker Paula Gaitan, a film about the Xingu creation myth of the Amazonian Indians which won a Special Jury Prize in Amiens, and is part of the Women Filmmaker Tribute.

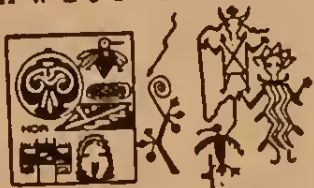
I'm delighted to say that this year's selection of films from Latin America are good and any one that you choose to see you'll enjoy. I hope that the good folks of the Film Festival will bring even more films from Latin America to next year's festival.

The dates to the above mentioned films are:

"... Pigeon Fancier"	17th, 18th
"Letters from the Park"	8th, 15th
"Plaff"	18th, 19th
"South"	11th
"Sky"	9th, 10th

For further information, call 931-FILM and for tickets call 762-BASS. Get your tickets early!

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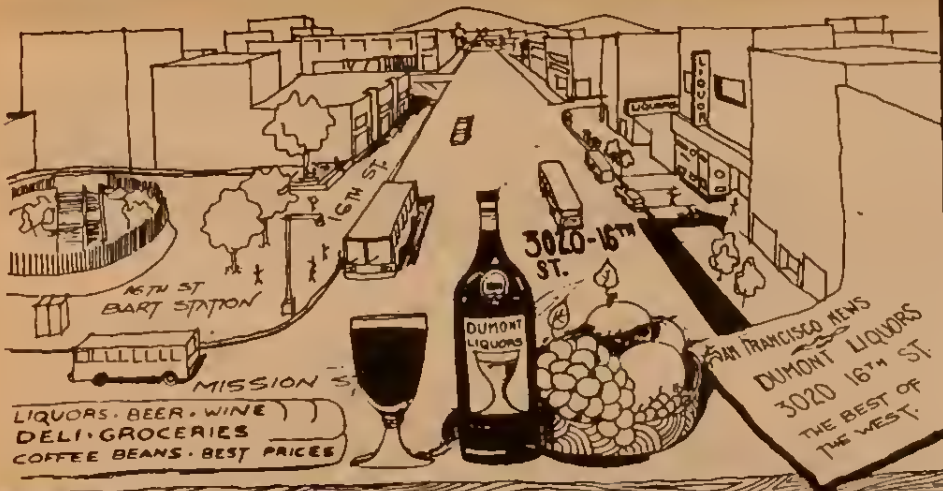


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WEO	MAR 01	REGGAE CALENDAR INTERNATIONAL DANCE PARTY	9:00	FREE
THU	MAR 02	POST MODERN MINK MIX MIX w/ O.J. MINK	9:00	FREE
FRI	MAR 03	D.J. DANCING w/ DOC MARTIN	9:00	FREE
SAT	MAR 04	DANCE AT THE ATOMIC CAFE w/ D.J. MINK	9:00	FREE
SUN	MAR 05	D.J.'s BLACKSTONE - HOUSE/ACID/FUNK	9:00	FREE
MON	MAR 06	REGGAE ROOTS CULTURE w/ DJ CORBETT BOWERS	9:00	FREE
TUE	MAR 07	TIME ZONE with O.J. DOC MARTIN	9:00	FREE
WEO	MAR 08	REGGAE CALENDAR INTERNATIONAL DANCE PARTY	9:00	FREE
THU	MAR 09	POST MODERN MINK MIX MIX w/ D.J. MINK	9:00	FREE
FRI	MAR 10	O.J. DANCING w/ DOC MARTIN	9:00	FREE
SAT	MAR 11	DANCE AT THE ATOMIC CAFE w/ D.J. MINK	9:00	FREE
SUN	MAR 12	O.J.'s BLACKSTONE - HOUSE/ACID/FUNK	9:00	FREE
MON	MAR 13	REGGAE ROOTS CULTURE w/ DJ CORBETT BOWERS	9:00	FREE
TUE	MAR 14	TIME ZONE with D.J. DOC MARTIN	9:00	FREE
WEO	MAR 15	REGGAE CALENDAR INTERNATIONAL DANCE PARTY	9:00	FREE
THU	MAR 16	POST MODERN MINK MIX MIX w/ O.J. MINK	9:00	FREE
FRI	MAR 17	O.J. DANCING w/ DOC MARTIN	9:00	FREE
SAT	MAR 18	DANCE AT THE ATOMIC CAFE w/ D.J. MINK	9:00	FREE
SUN	MAR 19	O.J.'s BLACKSTONE - HOUSE/ACID/FUNK	9:00	FREE
MON	MAR 20	REGGAE ROOTS CULTURE w/ DJ CORBETT BOWERS	9:00	FREE
TUE	MAR 21	TIME ZONE with O.J. DOC MARTIN	9:00	FREE
WED	MAR 22	REGGAE CALENDAR INTERNATIONAL DANCE PARTY	9:00	FREE
THU	MAR 23	POST MODERN MINK MIX MIX w/ O.J. MINK	9:00	FREE
FRI	MAR 24	O.J. DANCING w/ DOC MARTIN	9:00	FREE
SAT	MAR 25	DANCE AT THE ATOMIC CAFE w/ O.J. MINK	9:00	FREE
SUN	MAR 26	D.J.'s BLACKSTONE - HOUSE/ACID/FUNK	9:00	FREE
MON	MAR 27	REGGAE ROOTS CULTURE w/ DJ CORBETT BOWERS	9:00	FREE
TUE	MAR 28	TIME ZONE with D.J. DOC MARTIN	9:00	FREE
WEO	MAR 29	REGGAE CALENDAR INTERNATIONAL DANCE PARTY	9:00	FREE
THU	MAR 30	POST MODERN MINK MIX MIX w/ O.J. MINK	9:00	FREE
FRI	MAR 31	O.J. DANCING w/ DOC MARTIN	9:00	FREE

CALENDAR OF EVENTS  
MARCH

WEDNESDAY, MARCH 1  
Start out the month *Beyond AIDS* as George Melton and Wil Garcia return with Self Healing AIDS Related Experiment (SHARE); donations requested, not required. 7:30 pm, Ayurveda Center, 347 Dolores Room 201. 566-4122.

Philip Gilbow film premiere of *The Lambert Family*; spoken word performance by Peter Plate; Solo avant-garde guitar by Jean Luc Mas. 8 pm, Komotion, 2779 16th St., free, although a small donation would be accepted (large one indignantly refused?).

Destiny of this newspaper may be covered in SF Green's panel discussion, "Digging our way out: Recycling in the Bay Area." 7:30, New College, 777 Valencia.

THURSDAY, MARCH 2  
Fat Lip Readers Theater 8th anniversary is a celebration especially for women, of any labial description. 7:30, Old Wives Tale, 1009 Valencia; donation. 821-4676.

FRIDAY, MARCH 3  
Not Chicago 7, Local 6 choreographers present new works: Martin Kravitz, Lawrence Thomas, Jon Weaver, Susan Brannan, Patty Mason, and Tanya Miller run the gamut of styles and mediums, and we don't mean Shirley McLaine. 8:30, Footworks, 3221 22nd at Mission. \$7; call 824-5044 for reservations. Also Saturday, same time.

SATURDAY, MARCH 4  
Komotion Pictures goes Mardi Gras with Les Blank's *Always For Pleasure*, samba dancing, DJ music, and live music by Jungular Blues. 9 pm, 2779 16th St.

Science Fiction Marathon at the York, lasting 12 whole hours from 8 pm to 8 am. After that, Mission Street may not seem so unusual. 2789 24th St; 282-0316.

Body Pulse Aerobics for Adults offered by Recreation Department. 10:15-11:15 am, 10 classes, \$40, single \$5.50. Mission Community Center, 2450 Harrison.

Taking poetic license, perhaps, the National Writers Union invites you to join over thirty Bay Area writers et al to learn industry secrets (like how to use your PC's spell check?). Herbert Gold gives keynote speech. \$65, 8:30 am, SF State; 654-6369.

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MONDAY, MARCH 6  
Bay Area Theatre Sports improvised comedy Bingo Bowl: players called randomly by number. 8 pm, New Performance Gallery, 3153 17th St. \$5; call 824-8220.

TUESDAY, MARCH 7  
Philippines: Faces and Melodies shown in Jeanne Hallacy's documentary video *Gabihin: Child of War* and cultural presentation by Nancy Pearson Arcellana and Jorge Emmanuel. 7 pm, La Pena, 3105 Shattuck in Berkeley. \$3-\$5; 849-2568.

WEDNESDAY, MARCH 8  
*Lesbians Over 60 Speak For Themselves* publication celebration with author Monika Kehoe. 7:30 pm, free, no charge; Modern Times, 968 Valencia, 282-9246.

Greens' challenge and potential panel discussion, or, Multicultural Alliance Building. Sponsored by SF Greens, 7:30, New College, 777 Valencia.

SATURDAY, MARCH 11  
Alice Walker and many others celebrate the Women's Building 10th Anniversary and International Women's Day. Childcare provided. 7:30, 3543 18th St., \$10. 431-1180.

Stephen Riave sings songs of the Mission, George Bush, California beauty, and even human relations. 8 pm, Cafe Fanari, 2773 24th, next to the York. Free.

SUNDAY, MARCH 12  
Saint Patrick's Day Parade with John Maher as honorary Grand Marshall; Grand Marshall is Dan McCormick. Be at 2nd & Folsom at noon to join the fun.

The Pursuit of Sodomy, or ways to make Jesse Helms apoplectic. Kent Gerard discusses said book of essays on male love in western culture. 7 pm, Modern Times.

TUESDAY, MARCH 14  
Access To Justice is the panel discussion by judges of SF's Municipal court, moderated by KPIX's Wendy Tokuda. Besides giving brief presentations, the judges will also answer questions, formally and informally. 7:30, Herbst Theatre.

WEDNESDAY, MARCH 15  
The Matinee with movies, refreshments, and discussion (3 thumbs up). Sponsored by Gay and Lesbian Outreach to Elders. 2:15 pm, 333 Turk; call 626-7000.

THURSDAY, MARCH 16  
Nevada Vacation could be in your future if you take part in SANE/FREEZE's outreach meeting to get you involved in the Nevada Nuclear Weapons Test Site action scheduled for April 7-16. The meeting, however, is 7 pm, New College, 50 Fell.

Irish Music with The Deeney Brothers and Sean Kelly, and Ciel Tarman. All told, you'll get Irish, folk and Celtic music. 8:30 pm, Alligator, 924 Valencia, \$5-\$6.

SATURDAY, MARCH 18  
Everybody loves a parade, especially if it's part of the national protest to stop the U.S. war in El Salvador. Meet at Dolores Park at 10 am for a march through the Mission and Castro areas to a rally at the Federal Building. Call 641-9933.

Out Night Out II features new and unusual music with Click Dark's live music mixes, Comic Book Opera, and the Philosophers. 9 pm, Komotion, 2779 16th St.

TUESDAY, MARCH 21  
Secret History of Quilts is the topic for SF NOW's general meeting. The secret uncovered is women's use of quilts to convey protest messages. 7:30 pm, Women's Building, 3543 18th Street between Valencia and Guerrero.

WEDNESDAY, MARCH 22  
Animal Rights Alternatives, panel discussion sponsored by SF Greens, includes the Ecofeminist View and Direct Action For Everyone. (OK, no experiments, but can we turn TV-crazed kids loose on pigeons?) 7:30 pm, New College, 777 Valencia.

Beyond Acid House is Placebo House, live psychotropic sounds by Wonderworks, Space-A-Delic music by Trey Longstreth, and a film by Syd Nemzer. Admission is \$1 in pretend money only - make your own. 8 pm, Komotion, 2779 16th.

ROXIE CINEMA

3117 16th (at Valencia) 863-1087

Mon, Tue • Mar 6, 7

Robert Snyder double

THE HENRY MILLER ODYSSEY

In this portrait of the artist as a "diabolically truthful man," Miller revisits the places celebrated in his writing: the Paris of his self-imposed exile, Brooklyn, and the Big Sur. And he talks with old friends Brassai, Jacob Gimpel, Anais Nin, and Lawrence Durrell. What emerges is Miller's charm, gentleness, and fascination. Directed by Robert Snyder. Color 110 mins 1969

MON, TUE 8:00

ANAIS OBSERVED

In which the filmmaker visits Anais Nin in her Los Angeles home and records her thoughts, which she is as adept at expressing on camera as she is in her writing. "A film that is rare, exquisite, and memorable" —Richard Eberhart. Color 68 mins. 1974.

MON, TUE 8:40, 9:45

wed-Tue • Mar 8-14

Robert Snyder's

MICHELANGELO: SELF-PORTRAIT

A film decades in the making, *Michelangelo: Self-Portrait* uses a text from his own writings (letters, diaries, poems) and from conversations with his contemporaries recorded in their writings with images of his painting, sculpture, and architecture and of the Renaissance Italy he inhabited. "A work of grandeur with an intimacy that is to be cherished. How you managed to explore such remote works as the Sistine Chapel frescoes with such glorious lighting as to reveal color and detail that probably only Michelangelo had previously known is only one of the triumphs of the film. Through your painstaking research and superb camera work, you have managed to bring audiences close not only to the masterpieces but to the master as well!" —from a letter by Jonas Rosenfield to director Snyder "as rapturous as it is stately, a splendid survey of the keyworks of Michelangelo" —Los Angeles Times. Color 35mm. 84 mins. 1982-88

WED-FRI: MON, TUE 6:00, 8:00, 10:00

SAT, SUN 2:00, 4:00, 6:00, 8:00, 10:00

U.S. THEATRICAL PREMIERE



**THURSDAY, MARCH 23**

An Evening with Faith Petric, called The Fort Knox of Folk Music - and only \$5-\$6! 8:30 pm, Alligator, 924 Valencia, 695-0845.

**SATURDAY, MARCH 25**

Chamber Music from the Redwood Trio, with music by Haydn, Telemann, Bach (JS), et al. 8 pm, Comm. Music Center, 544 Capp. \$6 adults/\$3 seniors and kids.

**WEDNESDAY, MARCH 29**

Angela Davis signs her latest book, *Women, Culture and Politics* at the Women's Building, 3543 18th St. between Valencia and Guerrero. 8 pm, \$2 donation requested.

Anarchist Conference Benefit at Komotion with music, poetry, food, open mike, and presumably no rules. \$1 donation, 2779 16th. 9 pm, maybe?

**THURSDAY, MARCH 30**

Woman's Avant Vocal Music from Pamela Z solo, and Agony Aunts, an a cappella landscape duet. 8:30 pm, Alligator, 924 Valencia, \$5-\$6. 695-0845.

**ONGOING**

Blonde Bombshells at the York Tues-Wed. in March starting the 14th. Stars include Marlene Dietrich, Jane Mansfield, Lana Turner, Marilyn Monroe, Mamie Van Doren and Veronica Lake (Wow!). Call the York (282-0316) or check the Chronicle for complete listings - they have a bigger budget than we do. 2789 24th St.

*Will Ta Pravake* premiere, Jonathan Reiss' new documentary of Survival Research Laboratories 1988 shows in Amsterdam and Copenhagen. The subtitle tells all: "An account of fantastic schemes for initiating social improvement." The Roxie, 8 & 10 pm March 30 - April 1, and 2 pm and midnight on Saturday. 3117 16th St.

Euripides, Christ, Frida Kahlo and Walt Disney are a few of the 17 thinkers honored by 17 performers in *Mindset*, which takes place, by the way, on a giant chess board. March 3-4, 9-12, & 16-18; 8 pm except Sunday the 12th at 1 pm (and it lasts 4 hours). \$4 at FOURFIVEFIVETENTHSTREET at (guess where) 455 10th St.

Margaret Jenkins Dance Company presents *New Work/Old Friends* in its 1989 season, starring MJ herself, with a host of collaborators. 8:30 pm, Wed.-Sat., March 8 - 18, Theatre Artaud, 450 Florida. \$14 Wed. & Thur., \$16 Fri. & Sat. Call 621-7797.

Artists Television Access Benefit and 5 year anniversary features videos, performances, prose, film, and music in a four day blowout, March 2-5. \$4 each night or \$8 for the weekend. Call 824-3890 for complete schedule and times. 992 Valencia.

*Na Exit* from New North Beach Reperatory at the Phoenix. Sartre's one-act play, set in hell, is paired with *The Problem*, by A. Gurney, which deals with marital sexual fantasies. Fri-Sat. March 3-26 at 8; Sundays at 7:30. \$10, 301 Eighth. 621-4423.

Samba kickoff with Escola Nova de Samba and guests Claudio Amaral, Pregoica, and Marcos Santos. March 16-18, 8 pm, Mission Cult. Center, 2868 Mission, \$10.

Festival of Salvadorean Art runs March 15-April 15 at the Mission Cultural Center, 2868 Mission including exhibit, Following the tracks of CODICES. 648-5510

Dance of the Maroons by Taiko Dojo - you know, those big Japanese drums. March 22-25, Theatre Artaud, 450 Florida. \$13, 8:30 pm, Wed-Thur, \$15 Fri-Sat. 621-7797. Check it out - great to see in concert, bad to have as neighbors.

2nd start for 3rd fourscore as OPTIONS for women over 40 offers workshops for said women seeking jobs or wanting to change careers. Low-cost, sliding scale advice from professional consultants March 15 & 17, & 22 & 24. Call 431-6944 to register.

All this and 3 sheep, the *this* being 700,000 pennies set in honey, a person wringing honey from *their* hands (Sybil?) into a hat on *their* lap, and animate and inanimate objects, plus 3 sheep, are all part of Ann Hamilton's *privation and excesses* installation at Capp Street Project. Mar. 10- Apr. 22, Tues.-Sat., 12-5 pm, 270-14th.

Helen of Troy revisited in Zoe Elton's *Eleanor Dreams of Horses*. Eleanor Troy meets a shipwrecked Greek sailor on an Egyptian beach, and together they explore... the reasons for the pursuit of war. Performed by Platypus Theatre, Intersection of the Arts, 766 Valencia. 8 pm, Wed.-Sat., to March 25, \$8 Wed.-Thur.; \$10 Fri.-Sat. 626-3311.

Hysteria: Tales of the Wandering Womb presented by The Moon Has Fat Thighs. (Have buns, will travel?) This performance collage promises a journey into the lives of 10 million women, from antiquity to the present, so tell the sitter you may be late. 8 pm, March 17-19, New College, 777 Valencia. \$5 - \$10.

Evocando El Paraiso is an exhibit of painting, mixed media box constructions, and installations by Puerto Rican artist Cristina Emmanuel. Reception March 17 at 7 pm. It runs March 14 - April 15 and it's free. Galeria de la Raza, 2857 24th. 826-8009.

If you're lucky enough to earn less than \$16K, you could qualify for free tax help via TAX-AID, as reported by Supervisor Bill Maher. Meetings each Thursday at Mission Community College, 106 Bartlett, 7 pm, through April 13. This is such nice news we won't point out Bill's "In *it's* first year..." mistake in his letter. Thanks, Bill.

If it's Tuesday, this must be landlord woes at La Raza Centro Legal, where you can get *free* legal assistance in Spanish, English or both about your housing headaches. 4-6 pm, 2588 Mission St. #200; ends... oh, another vague letter; better call 826-5506.

But if it's later Tuesday, it's belly dancing night at BAJONES. No cover, which may be ambiguous, and things get moving around 8 pm. 1062 Valencia, 282-2522.

Calendar listings are free to all Mission organizations. We charge \$5 for outsiders; Visa, Mastercharge, penny calls, bus transfers...

## THE YORK THEATER

2789 24th ST. (BTW. BRYANT & POTRERO) S.F. ☎ 282-0316

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THURS-FRI  
MARCH  
9-10

**DEAD  
RINGERS**

7:15

Dir. David Cronenberg US 1988

"The most superficially normal of Cronenberg's films turns out to be his most deeply disturbing evocation of body horror and panic sex. As funny as it is appalling... as transfixing as any fairy tale or myth." - J. Haberman, *Village Voice* Jeremy Irons is brilliant as the twisted twin gynecologists driven ever wilder by seeing Genevieve Bujold. (115m)

**THEY LIVE**

9:20

Dir. John Carpenter US 1988

"If Bruce Springsteen were a movie, he'd be *They Live*" - anonymous friend of the YORK

A sci fi thriller with a social conscience, *They Live* features aliens who resemble rotting corpses that parallel the current administration and the poor, misled earth inhabitants who can only see the truth through sunglasses.



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SAT-SUN  
MARCH  
11-12

**THE LAIR OF THE  
WHITE  
WORM**



3:45, 7:30

Dir. Ken Russell GB1988

An ultra-modern vampire movie with large doses of Russell's taste for the bizarre. Full of fangs, snakes, worms and even a sacrificial virgin. A fun film bound for cult status. (90m)



**TRACK 29**

5:30, 9:15

Dir. Nicolas Roeg US 1988

In Roeg's latest Theresa Russell plays a lonely housewife whose husband, Christopher Lloyd, is having a kinky affair with a sadistic Sandra Bernhard. When Gary Oldham (*Sid and Nancy*) appears he and Russell enter into an obsessive, perhaps incestuous relationship.



# FAREWELL TO THE CITY

- by Lynn Johnson

Perhaps it's my age, but I have this fear that the fantasy is real. I'm moving to the woods. I've had this life-long addiction to city-life. I'm quitting cold turkey. It has to be cold turkey: City-livers anonymous is the one 12-step program I can't find.

A couple of years ago I started spending time in a high, narrow valley in the mountains in southern Oregon. Each time I left those mountains, my daydreams were filled with the creeks and forests and mountains, the deer and the wildflowers, the fire in the woodstove on cold rainy mornings. Then I spent three months there with my computer. The back-problem which had brought me there for the summer became subdued and the beginnings of my first novel grew to a whole rough draft. I walked through chamomille, daisies, cornflowers and trillium, St. John's Wort and poison oak, wild roses and blackberries — stepping carefully between lazy rattle snakes and hurrying squirrels. Oak trees balled with mistletoe, dogwood and pine, cedar, madrone and yew surrounded me. Hawks circled in the air over carrion that could have been deer or bear or coyote. When the earth was baked hard by the sun in August and forest fires raged out of control I travelled rocky creeks between mugwort and mosses to cool myself in swimming holes so clear they didn't look deep. When I returned to San Francisco the memories of this place remained a heartsong. Now I'm moving there.

The things I missed most from San Francisco while I was up there were my lover and Aunt Mary's huevos rancheros. My lover's moving with me. I still love San Francisco and the North Mission is my favorite neighborhood here, but it's time for me to leave. Just when we've become the "new Bohemia", I'm cutting out. I won't be a Now Person, but there'll be acres of free parking — even at the supermarkets 26 miles away.

I chose San Francisco for my home 15 years ago. I ended up in the North Mission and I've lived in the same building on Guerrero Street ever since. I got here for the denouement of the hippies and the advent of the me-ites. I was welcomed by the cold-hearted fire that created the Gartland Pit. Gays and lesbians were marching

proud and joyful to demand their rights as citizens and human beings. Rents were low and the police seemed like friends. People, lots of people, danced. Then Diane Feinstein stood like Evita on a balcony of City Hall: She announced the assassinations of Harvey Milk and George Moscone in the most political speech I had heard in this city and she took control. San Francisco suffered the Feinstein/Reagan years and we began to realize what that funny term "Manhattanization" meant. Rents soared and everything became more crowded with less diversity. "Rush hours" on the bridges stretched beyond definable boundaries. The wonderfully distinct neighborhoods of this beautiful city began to lose their distinctions as commercial vacancies could only be filled by corporations and franchises advertised on television. Families left the neighborhoods, artists fled from ghetto to ghetto in the wake of gentrification, people who wanted to work one everyday job and spend some time with their families or their projects seemed to disappear, and nobody could figure out where they went.

Things changed. Things always change. San Francisco put on a pretty face along with the rest of the nation. Impressive skyscrapers, refurbished Victorians, smart boutiques and grand shopping palaces. The new San Franciscans came in wool suits and silk dresses paying homage to the corporate ladder or the hustle that would pay the rent. There will always be new San Franciscans. The excitement of any city and the paradisaical beauty of this city are a magnet. Things always change, but the direction of the changes I have seen in the seventies and eighties is unsettling. It is change engendered and controlled by a very few people for their own engorged profit supported by a larger few living the highly advertised "good life". It's a pretty face but under the make-up and the re-touched photos are huge deficits (where is that money, Diane?), bodies of the homeless and hungry crowding the sidewalks and parks, crime that continually escalates as the poor and disenfranchised struggle to survive. The power of change seems to be ever more concentrated in the hands of a few, and the horror and tragedy of AIDS



and "crack" seem almost convenient. Today I walked back from Rainbow Grocery on 15th Street. On the sidewalk outside Valencia gardens, people talked and laughed in the usual clusters on the walls of the tiny lawns. At one of the doorways to the housing units, a white man with almost shaggy hair in faded jeans and torn flannel shirt held a man's arms pinned over his head while he frisked him. His lifted shirttail revealed a walkie-talkie and two similarly disguised cohorts darted urgently into the building. Fifty feet down the sidewalk a teenager stood with his back to me. On his blue satin jacket was emblazoned, in perfect five-inch appliqued letters, "I CAN'T AFFORD IT."

San Francisco is still one of the most beautiful cities in the world. At night she puts on jewels that extend down her hills in strings and clusters to the bay and across its bridges to the headlands and mountains beyond. And when she takes off her jewels at dawn there is a quality of light that grows through the day that I have seen equalled only in Southern Italy. Between the fogs and clouds, it is that clear, unassailing sunlight that illumines the trees, the buildings

and the faces of her populace with magic. There are beaches and cliffs and cablecars and architectural inspirations, and the neighborhoods are still distinct and there are children laughing. There are museums and exciting theaters and storefronts where you can find all of the familiar and the strangest products and services in the world. There is a new Mayor who seems more interested in working than promoting his own image. There are incredible networks of care for the sick and the grieving. There is still every kind of crazy imaginable in San Francisco and thank God for the crazies. There are all those young people under experimental hair always dressed in black (What is it that they mourn?). There are all those brave people who give their time and energy to effect the changes they believe in like the churches active in our communities and the Women's Building and Act Up and the Greens and Reclaiming and the Radical Faeries and the neighborhood associations and the honest neighborhood newspapers.

It's a wonderful, wonderful city, it's just time for me to leave. I need to digest the sensory input of all these years of city life.

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**Tropical Breeze**  
Tropical Variety

**Tumbao y Cuerdas**  
Cuban Music Charanga

**Blazing Redheads**  
Latin Music

Bar and Patio  
March

**WED THU FRI SAT**

<b>Comedy Night</b> 9-11 1 Tom Ammland Shyama Ed Marquez Maureen Brownsey	<b>Blue Thursday</b> 9-1 2 Judy Johnson	<b>5-7 Dance/Lounge 10-2</b>	<b>El Beergarden noon-7</b>
3 Public Nuisance Improv	4 Curtis Lawson California Blues Band	5 dj Carlos Grant	6 <b>Rock &amp; Roll</b> 9-11 7 Eskimo Big Love Reunion
8 Danny Williams Diane Amos David Lippman	9 Crosscut	10 dj Peggy Key	11 Wannabe/Texas Zsa Zsa House
12 Marga Gomez Ranaa Hicks Rick Salinas	13 Blues Among Us	14 dj Cory Iwalsu	15 Spot 1019 Mice
16 Marilyn Pittman Bob Wleder Ngaio Baalum Marli Blecman	17 Ron Hacker and the Hackaws	18 dj Carlos Grant	19 282-3325 3158 Mission

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# OVER THE CITY

by The Pigeon

George Jetson is dead! The voice of the Dagwood Bumstead of the 21st century expired a generation before his character's birth this month and, with him, died the shining future on the hill. The vistas of a push-button utopia, star-crossed corporate opportunities and robots doing all the dirty tasks people disdain have darkened to a future of pollution, hunger and despair. Astro howls over the grave.

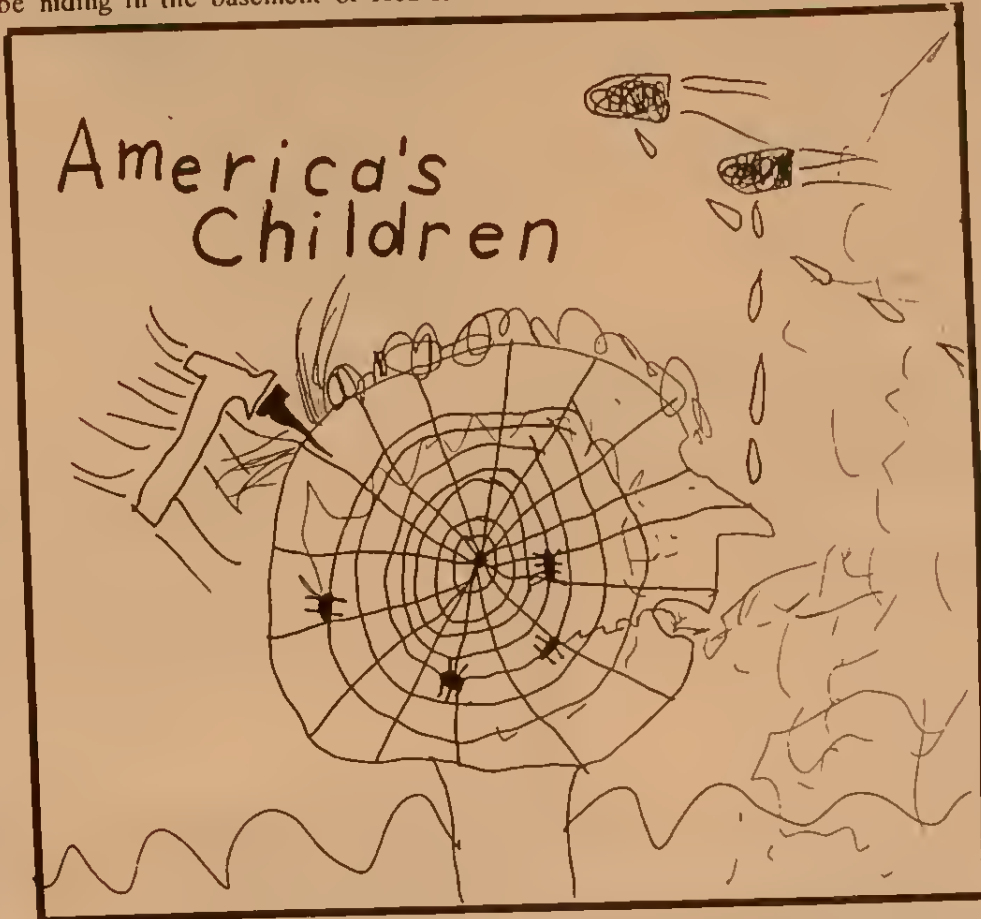
Joining George in St. Peter's waiting room... death always comes in threes is James Bond, mild-mannered ornithologist never called up before a Congressional (or parliamentary) subcommittee on the Contra-Coke connection and surrealist Salvador Dali. The latter is remembered by old-timers for efforts to seize the dilapidated Dalt Hotel in the mid 70's and convert it to a retirement home for local artists subsidized by a few \$300/nightly suites for whatever of the usual Daliesque entourage of Royalists, mail-order parasites and Francophiles happened to be passing through town. Today's rich surrealists and situationists will have to be content with evoking the past via a New College class four Friday mornings beginning March 31. Tuition \$70, call 626-1694 to register.

You Ain't Nothin' But Mahoundog! Rock and roll moved from the back of the Craminer to the news pages with the announcement of an Aryan Woodstock to be held this month. This event, sponsored by a former Grand Dragon of the Klan will take place, appropriately, in Napa. You can already hear the cry of the bullhorns wafting over the meadow

"Don't take the brown-shirt acid!" Not listed among performers, but certainly there in spirit, will be rocker Yussef Islam (nee Cat Stevens) who in the same issue (2/23) jumped off the Peace Train and endorsed the Ayatollah's call for the murder of author Salman Rushdie. And how about that tiny terror of the Exorcist Barry Walters? First day on the job he mocks the Grateful Dead and the reclusive aging hippie and cosmetics heir Pancho Pillow allegedly has put a contract out on the critic who is rumored to be hiding in the basement of Hearst

marijuana plants while crack cocaine pours into the state like flies through a torn screen door. His Democratic Party opponents include old Jerry Brown gofer Gray Davis, who suffers from such an excess of ambition that he had to be reprimanded for sticking his face on every official California mailing he could get his paws on, and our own dear Dianne Feinstein.

It's not too late to find yourselves a nice, pliable Hollywood liberal, you asses! Otherwise, 1990 could be the year that a united left party (a self-contradiction, in terms) goes over the 20% vote tally.



Castle. Rock and roll is here to slay!

Speaking of guns and pork and beans, how about that performance up in Sacramento by John Van de Kamp? The Attorney General burst into the State Legislature with an AK-47 and shouting "I am not a nut!" pretended to spray the pols with machine gun fire, lowered the automatic, blew away an imaginary puff of smoke and added, "but if I were, you'd all be dead!"

Van de Kamp is running for Governor on his record of squandering millions of dollars in anti-drug tax money on a screw-loose band of mercenaries who indulge their Rambo fantasies by shooting up the North Coast and rooting up

tion, in terms) goes over the 20% vote tally.

(The A.G.'s chief local supporter, Mayor Agnos, engaged in some suspect-sanity of his own last month, spurning an invitation to host the powerful Coalition For San Francisco Neighborhoods' annual bash... they're reported to be considering either Quentin Kopp or Harry Britt who could be eyeing Room 200 from stage right and left respectively. Real smart, Art!)

The Good, The Bad and the Merely Strange. Yet another reason to visit Komotion at 16th and Folsom besides the music and films... they are exhibiting artwork by City kids through about the

middle of the month. Identified by the authorities as "known to disrupt the status quo", these young artists dwell in a world of guns, crack and abuse... "Leave it to Beaver" it is not. First that student paper on the Hill with its stories of pimps and AIDS, now this. Only an idiot would deny that serious trouble exists now, with more to come but there appears to be an inexhaustible reserve of idiots.

Some of them include the ones who park illegally on narrow alleys and the February fires on Lapidge in the Mission and Langton South of Market remind us of the danger of our carelessness. Incredibly, a small and unknown gang setting fire to telephone poles and other wooden poster-opportunities in order to clear the field for the own messages. A practice that should be stopped at once, and by any means at hand!

Far more edifying guerrilla art is/was the nametagging of hundreds of Market Street trees from the Mission downtown to the Financial District. Street trees suffer a stupefying amount of abuse and if someone will refrain from pissing on or sitting in or otherwise damaging a tree called Wanda, Zoe or Lyndon, all the better. A nice touch too is the multi-culturalism of the tagging, weighted towards Arab and Latino names. This flying rat hopes whoever strikes again... and soon! And, while we're at it, congratulations to the Migra for the information kiosk in front of their headquarters at Mish n' 13th... a tired kitchen chair on which sits a San Francisco Yellow Pages directory, A to L only. Hey, they're doing the best they can!

James Brown is still in jail but Jesse Jackson has stepped in and a benefit in New York is planned (you can write James Brown directly c/o #155413, State Park Corrections Institution, Box 98, State Park, S.C. 29147). One might think Republican chairman Lee Atwater, who like to hop around on stage with soul singers, and folksy George Bush (if he isn't still recuperating from what KCBS News called "a grueling mission" to the funeral of the Emperor of Japan) might be inclined to pardon Brown rather than someone like, oh, Ollie North, especially when Brown campaigned for Richard Nixon in the '70s. Maybe someone should remind them before the 21st century crawls in and Spacely Sprockets joins the roster of indicted defense contractors.

March on, o readers...

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# TRIPLE PLAY

## ON 16th ST. by Norman Page

A new establishment on the Valencia/16th block is "Dr. Bombay's", a saloon which opened its doors on January 19 after an extensive (expensive?) facelift. Dr. Bombay's offers a nice change of pace to the ever-swelling crowds at both the Albion and Firehouse 7.

Song Lee, the owner who many of you may know from K&D Market (3177 16th Street) bought the hot piece of property when he discovered, after conferring with his wife, that she loved the place. It's no wonder why; the interior of the bar is done in fascinating Mediterranean-style roofing. There are lovely green plants at the entrance to greet you and large private booths where you can chat over candlelight. I felt as though I'd been transported to the Costa del Sol in Spain or, possibly, Morocco.

But the important thing in a bar is the beer, right? Song has done a thorough job with his draught selections: Dr. Bombay's offers Harp, Spaten, Bass Ale and Guinness on tap. And there are special drink nights for those special occasions such as appearances by local D.J.'s who spin records on the weekends. (Oh, and where does the name "Dr. Bombay's" come from? Song tells me his friends Robert and Dan

Andrew, are the shop's selections in film, poetry, art/art technique, academic, foreign and the classics. Andrew would like to have as good and discernable a selection as the two can muster. And he adds that they can't seem to keep up with the great demand for the ever popular works from the Beat Generation (I noticed quite an impressive selection from Kerouac, Kesey and the Boys). "We could always use more!"

So, if you're a used-book buff who's looking for a relaxed, laid-back bookstore, an eclectic and academic selection of books and easy conversation with two groovy guys, then the Adobe Bookshop is for you. Their hours are 11-9 daily and you can contact them at 864-3936.

Once you've picked out your little treasure and would like to dive in head-first, what you need is a comfortable cafe, right? Well, Macondo is the new coffeehouse which opened December 17th at 3159 16th Street. The three owners, Christina Gutierrez, Sandra Vasquez and Martha Jenkins envision their cafe as both a working cultural center and meeting place for local artists. This vision comes from Christina who used to run a non-profit cultural center by the same name in the Mis-



Delia Santilli of Cafe Macondo with friends Pedro (lft) and Jesus (rt)

from R&D Recording gave it to him.)

"Dr. Bombay's" is located at 3192 16th Street at Valencia and is open Monday-Friday from 2 PM to 2 AM and Saturdays and Sundays from 10 AM to 2 AM.

The Adobe Bookshop is the new used-book store located at 3166 16th Street at Valencia. Co-owners Andrew McKinly and Bryan Bilby both attended Columbia University in New York City and have been involved in books ever since. It was while working at Valencia Books with friends from New College in the Mission that Bryan quickly fell in love with the neighborhood's rich history and ethnic diversity, not to mention its affordability and creative talent.

Both Andrew and Bryan are quick to point out how impressed they are with the clientele they've attracted since opening on January 2. "There doesn't seem to be anything too esoteric or abstract for our customers. And that's great," Bryan smiles whimsically.

Adds partner Andrew, "What we want to do is have a great bookshop. One with more than just good books, you know?" In fact, the two have got rather tentative plans to open the shop to unknown local artists and poets as a sort of starting ground for those who might not otherwise have a chance.

"We've got lots of space and light. We'll have to see how it goes." But right now they're still busy ironing out the kinks of opening a new business.

What Adobe offers is quite a gamut of used and sometimes difficult-to-find books. Particularly important, explains

sion but found that the cultural events she had planned were too costly, a lot of the money coming from her own pocket. So she and her two partners came up with this solution—a cultural center which would operate as a business. And voila, the Macondo, or as Christina calls it, the "cafe cultural". And boy, have the women some exciting plans for their cafe. It will serve as a forum for poetry readings and local musicians, with open mike nights scheduled for Fridays and Saturdays, as well as a gallery of sorts for local artists who can show—and sell—their works on the cafe's walls. (Macondo will make no profits on these sales.)

Macondo serves the usual cafe fare; espresso, cappuccino and caffe latte; homemade pastries, salads and sandwiches; and a daily soup which has been drawing rave reviews from the local lunch-goers. And the prices are reasonable. Take, for example, the universal price gauge—the espresso. At Macondo you get a no-nonsense espresso served without the glitz for \$1.00. The atmosphere is pleasant and relaxing . . . the cafe, a large and airy space. The crowd is a friendly mix of Mission residents, local artists and a smattering of Europeans and meandering residents of the Haight. Overall, it's a mellow place to read your book, talk to friends or attend one of the upcoming cultural events. Macondo is open daily from 11 AM—10 PM with extended hours on Saturday from 10 AM—11 PM. If you have any questions concerning Macondo's events you can call them at 863-6517. See you there!



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# MISSION: COMPUTE

by Manuel E. Dávila

*After almost a decade since the introduction of personal computers, many users are unfamiliar with the most fundamental rudiments needed to get a decent minimum out of their machines. Why is this so?*

back  
to  
basics

More than 80% of the calls for help I get from PC users are due to their ignorance of how their machines, or more specifically, how the operating system works. A little effort could have spared them the \$35 to \$50 per hour (sometimes more), that a computer expert or consultant charges.

If you are one of those, you may want to wait until machines really become user-friendly, as they say. Given the way the market operates, namely, squeezing out the last drop of marketability a product has, I doubt this will happen soon. The closest thing is a Macintosh from Apple Computer, and only at a premium price. On the IBM-compatible side things are happening at a good pace but the price is prohibitive too.

What's the choice then? Well, my friends... read, read, and practice, practice, practice. Also, if you happen to have a friend or associate who has acquired the knowledge, ask questions, as many as they can tolerate. Joining a computer users club is a very good idea too. Not only will you acquire valuable knowledge, but will also get your hands on some good inexpensive software.

So, finally, let's go back to the basics and review our knowledge of the operating system, which is about the only, and perhaps most important thing we can do, for the moment.

The Operating System is literally, the system that allows us to operate the computer. And operating the computer means, being able to get it ready for work, and to perform the operations it was designed to perform. Different machines have different operating systems simply because they are built differently -- this is what makes them "incompatible".

The principal manufacturer of operating systems for the IBM and compatible machines is Microsoft. Thus, the operating system for the IBM and compatibles is called MS-DOS, for MicroSoft Disk Operating System. The same machine may use different versions of the same operating system, which means that the newer versions can perform additional tasks, or perform them in a different, hopefully, more efficient way. A classical example is DOS version 2.0, which gave PC's the capability, not found in Version 1.0, to manage hard disks. Most recently, version 4.0, has given the user a friendlier interface and the capacity to manage Disks larger than 32 Million bytes as a single disk.

Things then start to get more complex with the advent of IBM's Personal System 2 computers. These machines are different than the older generation of PC's, and so they have a different Operating System, although it has a "compatibility box", which allows running the same programs you run under your current operating system, but without profiting from the more advanced features of their new operating system, called OS/2. So much for machines and versions.

The diskettes where the operating system has been recorded are called system disks. Actually there are only three files in those diskettes that will get the machine ready for operation. These files are named; IBMDOS.COM, IGBIO.COM, and COMMAND.COM. Don't leave home without them, for your machine will not start.

Many of the problems faced by the user are related to these files. Sometimes the COMMAND.COM gets damaged and the machine will not run. This may be due to the fact that this file is read more frequently than any other. It may get damaged when you move your machine to a different place in your room or office, especially if you happen to have a hard disk and the bad habit of not "parking" the heads of your hard drive. This seldom used utility parks the reading/recording heads of your drive in an area where there is no data and helps you avoid problems due to transporting or bumping.

Other times, when you get a bootleg copy of any program which has already been installed, you may inadvertently obtain the COMMAND.COM from another version which has been installed with it with the result that now you have COMMAND.COM's from two different version of operating systems. This will freeze your computer and may cause the loss of valuable data.

If your operating system files are OK, then your machine will start (or boot up) and is ready for work. Not only it is ready, at this point there is a lot of potential already in your machine which you can tap and for which you need no additional software or applications. These are internal capabilities that were installed when the operating system took control after booting up. We call these, internal commands. With the internal commands you can copy, erase, rename, create records, print them, merge them; you can create subdirectories and even write programs.

Follow us to our next article where you will begin learning how to optimize this potential.

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# BLOCK GRANTS IN THE MISSION: CENTRO LATINO

Since 1974, the Community Development Block Grant (CDBG) program has been one of the most important and productive federal investments in America's cities. In recognition of CDBG's contribution to communities across the country, March 24-31 has been designated "National Community Development Week". Locally, Mayor Art Agnos and the Board of Supervisors will officially proclaim the week San Francisco Community Development Week. Various activities will occur to celebrate the week including a special event to be co-sponsored by the Mayor's office of Community Development and the Center for Southeast Asian Refugee Resettlement at Pier 45B.

Fifteen years after its creation, CDBG continues to be the principal federal program providing grants to states, cities, towns and counties to devise innovative and constructive neighborhood approaches to improve the physical, economic and social conditions in their communities. Nationally, the goals of the CDBG program are to principally benefit low and moderate income persons, eliminate or prevent slums and blight and meet urgent need. In addition to complying with these national objectives, San Francisco also established three local goals to be achieved through the effective use of CDBG funds; to increase and preserve the affordable housing stock, improve the neighborhood environment and increase economic development.

There can be no debating, during this time of increased scrutinization of budget priorities, that the limited federal dollars should be targeted to those areas of greatest need. For this reason, it is important that the basic criteria for CDBG funding is that low and moderate income residents be the primary beneficiaries of the program. It is, however, the flexibility for how these funds can be used by local governments that has truly made the program effective. In San Francisco, for instance, CDBG funds currently provide shelter for the homeless, outpatient care for AIDS victims, recreation programs for our youth, child care programs for low income

working families, immigration assistance, health services for seniors and innovative economic development activities which create new jobs.

Unfortunately, ignoring the overwhelming evidence that CDBG continues to achieve the goals established for the program, it suffered drastic cuts during the Reagan years. Now, despite the promise of a "kinder, gentler nation", President Bush has apparently adopted the Reagan Administration's final budget proposal of \$2.8 billion for CDBG funding nationally. This represents a reduction of 7% from the

By focusing on CDBG's contributions to our community, the importance of this limited, yet critical federal support becomes even more apparent. In 1989, for instance, San Francisco's Mission district will receive CDBG support for housing assistance, rehabilitation of community facilities, new facility development, direct public services programs and economic development activities.

CDBG funds allocated for these activities will ensure that affordable housing will continue to be built. In this way, the housing market will remain accessible to

cultural and language barriers since 1974. Centro Latino promotes the physical and mental health of their clients by providing hot meals and a socially interactive environment.

As the need for Centro Latino's services increased over the last decade, the program found that their facilities were not adequate to accommodate their growing client population. Centro Latino's Executive Director, Chuck Ayala, indicated that in the three years prior to 1988 the number of elderly persons seeking their services had doubled. In response, Centro Latino purchased a new building with funds from the State Senior Bond Act made available through legislation authored by Senator John Garamendi.

Unfortunately, while Centro Latino's new building enabled them to serve additional clients, meals had to be prepared at a separate site because the new building did not have kitchen facilities. In 1988 Centro Latino sought out and received a CDBG renovation grant from the Mayor's Office of Community Development so that they could have an on-site kitchen. The kitchen has allowed Centro Latino to provide a higher quality service to their 182 daily clients—42 of whom are homebound and would not receive a hot meal if it were not for this program.

Centro Latino received a second CDBG renovation grant this year. The program will use these funds to put in a storage freezer as well as repair their bathroom facilities.

Mr. Ayala is hopeful that President Bush and the Congress understand the importance of CDBG because, as he puts it, "as more people enter their later years, programs like Centro Latino de San Francisco will be even more of a necessity and without CDBG funding we won't have the resources to serve them."

If you are in need of the services provided by Centro Latino or if you would like to find out how you can help the program, call them at 861-8758.




1989 funding level. More significantly, if approved, CDBG will have been reduced by almost \$1 billion since 1980.

While the national funding picture looks bleak, San Francisco's entitlement has been even more adversely affected. In 1980, the City's allocation was \$28.9 million, this year, San Francisco's CDBG budget totals \$16.7 million and next year, if the current budget proposal is approved, it is estimated that our Community Development Grant would be approximately \$15 million. In addition, as more cities across the country achieve a population of 50,000, San Francisco's share of the CDBG entitlement shrinks further.

low and moderate income San Franciscans. These funds will also help finance the expansion of existing neighborhood centers as well as the development of new facilities so that the increasing needs of our community can be met. Furthermore, with CDBG support, direct public services will continue to be supported including child care, youth, seniors, legal, immigration, health care and education programs.

One of the organizations which has effectively utilized CDBG funds to benefit our community is Centro Latino de San Francisco. This nonprofit organization has served elderly residents (60 years and older) faced with isolation as a result of



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# THE SPORTING LIFE OF THEATER SPORTS

—by Patrick Fahey

"Brave people who are able to bear the pain of failure."

—Keith Johnstone

Stand-up comedy has painted itself into a corner. San Francisco is hacking for laughs, bombing, recovering, hacking some more. Self indulgently proclaiming its world-capital status, one need only turn on local TV to witness Friday and Saturday nights littered with not-funny hopefuls working bourgeois sensibilities for twisted reflections of bad relationships, soft-sexism/racism/pornography, exploiting everything, diagnosing nothing. Audiences are left to laugh on cue or face the performers' own embarrassment. The formula has long since worn thin, and the inner ear never escapes the absence of philosophy which accompanies the taste of dime-store bubblegum and the longing for change.

Alas, a breath of fresh air has whisked into San Francisco: A new form of comedy called TheatreSports has become, in just the last year, a standing-room-only event. The real news is that this hot act is improv, an art form whose reception in this city has been generally cool. But TheatreSports is a kind of "combat improv" where four-person teams vie against each other, the clock and remorselessly rigid judges in front of loud, raucous, partisan crowds.

"I came, I saw, I laughed. It was easier than having my teeth cleaned," said Jim Cranna, Humor Historian.

Said Patricia Ryan, event Judge: "It's a dirty job, but somebody has got to do it."

TheatreSports was created by University of Calgary theatre professor Keith Johnstone in 1976 in order to make improv as exciting and involving as a real sports event. It took off, establishing itself across Canada, Europe, Australia with manic

footholds in California and New York.

Johnstone created TheatreSports with specific goals in mind, namely, to create a theatre based on his techniques of improvisation, a theatre that relies on and develops the skills of local performers and talents, is affordable as well as responsible and accessible to a diverse public, a theatre that entertains, involves and energizes its audience.



(L to R) BATS members Teresa Roberts, William Hall, Heidi Rahlmann, Richard Dupell

Johnstone was responding to two main concerns. The first was the audience. Why did things like sporting events draw so well while theatres were half-empty? People would go to a football game without knowing beforehand if it would be a good game. They were, however, assured of excitement and the opportunity to participate, to vocalize and to invest something of themselves in the event and the outcome. Johnstone envied the "passion" of a sports audience. The goal and result of TheatreSports is to attract people who wouldn't normally go to the theatre. Johnstones'

second concern was about performers. He wanted TheatreSports to provide training for improvisation. It would help in recruiting new performers, and its structure would allow for a greater number of participants.

That is precisely what has panned out. Local talent, both veteran players and raw rookies have come together in workshops to select teams to compete at Theatre-

many words long); or "Scene In Reverse" (audience supplies the last line, scene must play backwards to an amusing beginning); or "Status Transfer" (two players in a boss-employee or mother-daughter or other high-low status relationship must reverse it, upon audience demand, without gimmicks, in three minutes). And so forth.

Beyond the specific requirements of each challenge, players must avoid penalties for WIMPING (not committing to a scene's developing story line), WAF-FLING (not choosing a direction for the scene to follow), BLOCKING (rejecting an idea or suggestion from a teammate) and especially GAGGING (interrupting or killing the story line just to get a laugh).

"The idea is to generate ideas within the context of your teammates, to supply your team with a hook, to listen, to create a good story . . . basically to keep their flow going." The narrative—the concocted story—takes precedent. "If you take the time to think of something clever to say, you lose the moment."

William Hall, who discovered TheatreSports in Seattle and co-founded BATS 15 months ago, says "Competition is our hook for the audience. We compete to give the audience the best show we can, to challenge others to do their best. But the goal is to make your partners look good, not yourself."

TheatreSports lends substance to its claim as "populist theatre" insofar as anyone who exhibits a knack for it, and is willing to go through workshop training and exhibit its philosophic goals can perform. Victoria Kirby, Public Relations Consultant for TheatreSports says it best: "It's refreshing to see actors competing with respect and support for each other and for the art of improvisation at BATS. My best work as a judge was rewarded with boos; now that's an interesting switcheroo. I'll come back and be booed anytime!"

If North Mission News readers would like more information about Bay Area TheatreSports, call the BATS HOTLINE: 824-8220. Local performance competitions are coming up, so it's best to make reservations at least a week ahead of time.

\* Gymkhana: a sort of "gymnastic heptathlon" of events, usually for gym classes, for amateurs.

Sports events. TheatreSports terms are not easy. They demand technical and artistic proficiency, even brilliance, under hellishly restrictive conditions, from players who are less comedians than "performance athletes".

Teams are scored, Olympics-style, by judges composed of Bay Area TheatreSports (BATS) coaches and local media/theatre folk, with the judges urged to be as harsh and honest as possible. "You don't hurt feelings by ending a boring scene; you do everyone a favor," said one judge. A good judge will be vilified by the audience throughout the show. In fact, this is encouraged.

Structurally, a TheatreSports bout goes like this: prompted by challenges from opposing teams, judges and audience suggestion, the groups must create scenes from one small idea, sometimes from just one or two words. These are not elementary improv exercises, but intricate gymkhanas such as "N-Word Sentences" (audience yells a number, every sentence must be that

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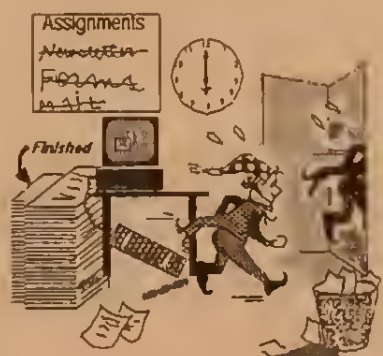
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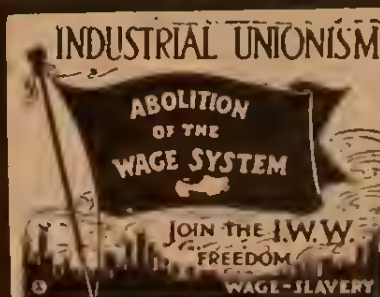
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# ARTS DEMOCRATIC CLUB

-by Michael S. Bell

There are 293 art galleries in San Francisco, and some folks (including Mayor Agnos) have begun to realize that there may be as many as 50,000 practising artists in the City. That is a lot of political power which has, up to now, seldom been harnessed for the public good outside the products artists make. February 27th at the Julian Theatre in the New College Valencia Center (777 Valencia), the newly formed SF ARTS DEMOCRATIC CLUB held its first membership meeting with Supervisor Britt as the keynote speaker.

Joining with the City's other two dozen Democratic clubs, this new one is obviously aimed at coordinating artist strength to have some impact upon legislation through lobbying, volunteerism and financial support to candidates who do right by the arts. This new club can be reached at Box 460524, SF 94146-0524, #415-995-ARTS for more information. They even have a low-income membership fee of \$5 but they want you to be a registered Democrat.

Some of the notables involved in this effort are Bruce Davis, Marie Acosta-Colon (who would have been our Mayor's Deputy for Arts and Culture if the budget had not fallen to pieces), Indra Mungal, John La Fan, Pat Osbon, Merle Goldstone (who organized the annual Urban Scarecrow competitions for the SF Fair) and Jeff Jones (who was a major figure in the recent study that showed how SF's 7 largest arts groups receive more than 80% of city arts funding). Now that we have lost Carol Ruth Silver on the Board of Supervisors, a person who often came forward with arts legislation, and since the contribution of other Supervisors to the arts community while existing is not well promoted, there is a lot of sense in having some kind of group constituted to look out for the needs of artists and arts supporters. Presumably this group will be interested in seeing that those who need the help most receive it, and one supposes they will also

be a legitimate conduit for getting ahold of the rich and powerful ears who can protect and defend our behinds when the law or its makers knowingly or unknowingly do things that hurt us.

Admittedly there is bound to be septicism in the ranks when any kind of "group" gets going, I mean the history of politics is that folks tend to say one thing and then do another most of the time, and that groups, by and large, tend to serve themselves first and their constituents when it is convenient after policies are made which cover asses. So a lot of us are justified in having a wait-and-see attitude about this new club, but it deserves a chance to perform well from the git-go. It could be a pig in a poke, but then maybe not, and heaven knows we need all the help we can get up there on Van Ness Avenue.

I don't think we'll all rush out and join the Democratic Party just to be in the Club, artists take pride in their excellent record of keeping their integrity intact, but on the other hand if there is anything to vote about we might even do that. You know how it is, if Quentin Kopp can be an Independent, then so can anybody else who wants to be.

I guess as long as we have the Guerilla Girls, Artists' Equity, California Lawyers for the Arts and a few champions standing in at the public rails, we don't have to put our eggs in the Club basket all at once. You want to wish the Arts Democratic Club the very best anyhow though. It surely would be nice to have some honesty and some factual information flowing through the legislative branch of government from PRIVATE resources.

The S.F. Arts Commission does try its very best to handle our stuff from the public service side, indeed it gets damn little credit for a very long history of having done so (e.g. did you know that they created the first SF Film Festival?), but the civil service process itself is like trying to swim the Bay with 1000 pounds of iron



tied to your feet. It is among the most frustrating experiences of being alive today, and it drowns more folks than it saves.

In fairness to all, it has to be said that artists themselves are not a totally unified social interest group. In fact, a bunch of our colleagues are just plain selfish arrogant little brats. So, the new Club has its work cut out trying to discern between personal and public interest among a pack of anarchistic hungry ego maniacs. I guess the attitude is, "If you don't have enough influence over money and laws, then start your own power center." Not a bad idea actually, but let us hope the Club manages to keep its eye on the goals of equity and justice. If they are successful (and if they survive their own internal power battles) then the SF Arts Democratic Club will have done invaluable service which could enrich the lives of all our citizens, now and for all of future time. We want so much for them to hit it big, and if they say the right things to us then we'll be there for them too, just like we always are.

50,000 is a lot of votes folks, with that many coordinated efforts we alone could determine who does and does not get to make their living from our tax dollars! Think about it and, like always, "Keep Hope Alive!"

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LETTERS TO THE EDITOR

Editor:  
Thank you for Ms. Netherland's article in the December North Mission News ("Homeless Vets"). Will you please suggest writers in Hawaii who may share your interests in the priority of social services in the Federal budget? Thank you.  
Jack Fitch

Editor:  
Time was that children were tucked in at night in decent homes by their mothers. Or so the story goes. But the reality of the situation is that many homeless San Franciscans are either single mothers with children or throwaway children, and this segment of the homeless population must do whatever they feel is necessary in order to make it through one more day or night.

But, on February 2nd, a report that was two years in the making by a coalition of public and private agencies, as well as City representatives, highlighted the special needs of this segment of the homeless population.

While nobody will deny the tragedy of this situation anywhere in this country, the time has come for the energy of money that goes into all these reports and recommendations to be turned towards putting it towards long term remedies for all the homeless instead of the band-aid solutions that are presently in place at this time. The City, whose name is of the gentlest of saints, should be showing the way for the rest of the nation to provide a better long term program to get the homeless off the streets and into safe and productive environments. As a society, we have an obligation to all citizens, not only to our own self-interest. If nothing else, all these reports indicate is that we must all reach out and help the homeless a rung up or the day will come when we may all find ourselves reverting to that dark side of human nature to try to insure our own individual survival. Time is running out for us, we either survive together as a nation or we collapse individually under our own stupid misery.

Also, projects like TV-20's Help-Thon and Cesar's Latin Club's Fundraisers, though high sounding, are but only a drop

in the bucket. We need a comprehensive program of both public and private sectors, first to get people off the streets, identify their particular needs, then job placement and/or training and, finally, affordable housing.  
—by Pat Howard

Editor:  
Hi out there all you BART riders. Especially you who use the 16th & Mission station and the one up at 24th Street and also hello to those who don't ride BART and have to put up with red banners from pseudo-Marxists' jamming out-dated dialectical materialism in everyone's eyes and ears. I'm sick of this crap. It makes me sick-silly passing by on my way to my hotel seeing mini-rallies for a warless war from people with smiles when there should be callous, hardened and worn hands from a day's work. "Workers of the world unite.. you've nothing to lose but the meaning of the word."

What's more aggravating are the ones with their baby bullhorns shouting about giving yourself up to God. Their unsolicited jabber is enough to jab a hole in the souls they're trying to save. The comics on one side of the street and the bibleists on the other side of these BART stations makes me very happy that I don't live around that in a hotel with an outside window, let alone have to commute to work each day on BART. The weekends here in the North Mission get hit the hardest with all this staccato. Thank God that the Hari Krishnas cashed in their chips and are no longer part of the menagerie of despicability.

Bill E. Badd (1948-1988)  
Dear North Mission News:

The death of the Baddster came as a surprise. He is most missed. Plain-spoken columnists donnae appear very often. Badd reminded me of Chas. McCabe.

February's issue is at hand, another good one. After a decade spent at 16th and Valencia, I still have the Mission in my veins . . . even if I do live in the 'burbs. This old bunker is sure as hell not yuppie turf . . . yet.

The article on the quasi-pseudo "homeless" reeks of mundane sentimentality. I can, verily, hear the violins whining in the background. Pure bleeding-heart-liberal (bhl's) bull it is! Save the "homeless", i.e. winos, junkies, insane and wasters? These vermin out to be given the "final solution" treatment . . . exterminated!

It's a shame to cut down thirty year old trees. That won't get rid of the bums. That these vermin have been, by a madisonavenuesque trick, labeled "homeless" is to gloss over the true condition of this rabble. Sure they're homeless . . . booze is more important, as is crack, etc. If they are so noble, "just good citizens out-of-a-job" then why do they lay about so, piss in doorways, sit in their own dung, litter the area with rotgut bottles and trample flower beds? Every day I am seeing people with signs reading "homeless and hungry" . . . that's a bloody lie. There is St. Anthony's and Glide within a few blocks of these winos, they're *not* hungry . . . not for food, they want wine and dope.

The cartoon on page 23 is funny, but blatantly racist and inaccurate. The 1989 side shouldst be some negro pimp-punk with rap-crap booming out of the 30" speakers. The white trash wench is OK. She's probably been white-slaved to Bayview and addicted to crack by Rastus!

The BOVAC article is great! Kudos to Nick Hornsfelt! I agree, the 16th and Mish'n area the "new bohemia"? Where'd the Chron ever come up with that? In the past few years, the insufferable yuppies have become legion at La Cumbre. Used to be just neighborhood folks, now there's zillions of 3 pc-suiters. I've retreated to that nice Asiatic restaurant on 22nd and Valencia. So far, no yuppies.

Many thanks for such great satire! No other rag would dare print such an accurate editorial.

Wishing you well, I remain, sincerely  
Sasi Kala Devi

Editor:  
I have been mulling over your recent series of articles about crime in the neighborhood. I especially was impressed with the investigative reporting on the ownership of the Valencia Arms. An informed community can make intelligent decisions. It is my hope, though, that people do not jump to the conclusion that an even stronger police presence is all that is required.  
My argument is that we need a more activist community . . . not a community demanding that the police perform more and more of the social functions, reminiscent of some third rate dictatorship where the only source of public service and order is the police or military.

We cannot take on every national ill in the Mission, but we need to see that local problems are not isolated incidents. We can demand funds for more housing, for a return of health service, for real community rehabilitation programs, not to make the Mission safe for gentrification, but to improve the quality of life for those who live here, on and off the streets. By demanding increased police response we are telling City Hall to allocate more funds for jail space, for police cars, for surveillance and undercover cops. That is the expensive way to go, the Reaganomic approach to social problems. But there will be less, not more aid from all levels of government and that demands more creative approaches.

Community self help is the most immediate and lasting solution to the problems of crime and a degraded social environment. Self defense training and community watch groups, cultural activities for kids who may find gangs and drugs a way out. We need places to gather and places to live that are not in the hands of exploitative landlords.

When hope replaces despair and action replaces resignation, then we don't need to wait for it to trickle down, or for a point of light to descend out of the heavens. We can do it ourselves, we have to.

G. Ramor



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# DEADBADD



# DEADBADD

## WHAT ME WORK?

- by Frank Deadbeat

**T**his happens all the time. I'll be lounging around Mc Carthy's in a stolen suit, or in somebody's apartment, waxing profound about either: a) the fact I have no job and can't pay my rent, or b) the fact I

*do* have a job and actually have to *go* there in the morning. Whatever smug lackey of capitalist pigdom I am tossing my pearls of wisdom to usually says something to shut me up, like: "Jeez, Frank, you'd think the world *owes you a living* or something!"

At which point I grab his wine, lean deep

into his cringing girlfriend's eyes, and whisper sex-godlike: "*It does.*"

Of course it does!

Now, I could go into a lot of Nietzschean metaphysics to explain this, but that would only confuse your little pea brains. Instead, let me give you some concrete examples:

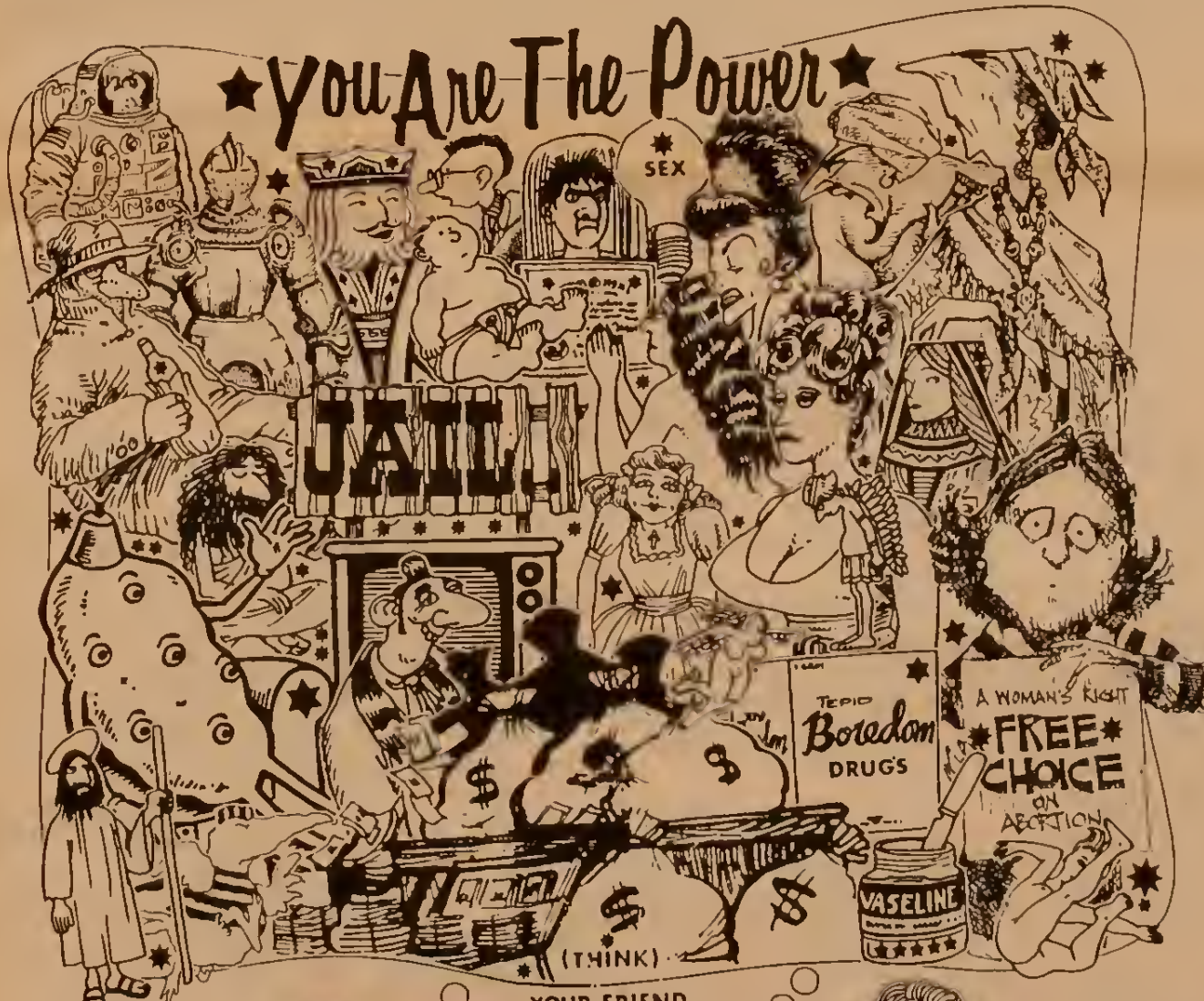
1) I have, without remuneration, given joy, comfort and behavioral reinforcement to thousands of this city's geeks, freaks and tattooed motorcycle weenie-boys, by publishing 9 issues of the now-legendary DEADBEAT MAGAZINE (#'S 3-9 still available for only \$3.00 ea. from DEADBEAT, 1943 Page Street #2, SF, CA 94117)!!

2) I will soon bestow joy and spiritual upliftingness to *millions* when my glorious novel-in-progress, a cleverly disguised allegory of the fermentation process, is published by a major New York publisher.

3) I am now, without hope of payment (sic, Vic?), bringing joy and a warm feeling of social superiority to the hundreds, possibly even dozens of people who are reading this.

So you see, the world *does* owe me a living. *You* owe me, pal. Next time you're lucky enough to see me radiating my buddha-like presence in some seedy Mission bar, expounding on the injustice of it all, don't disagree with me. In fact, don't even talk to me. Just give me money. I'm a *star*, goddamnit! Buy me filet mignon if you want me to "shut up"!

P.S. I wouldn't mind some more wine to go with that steak...



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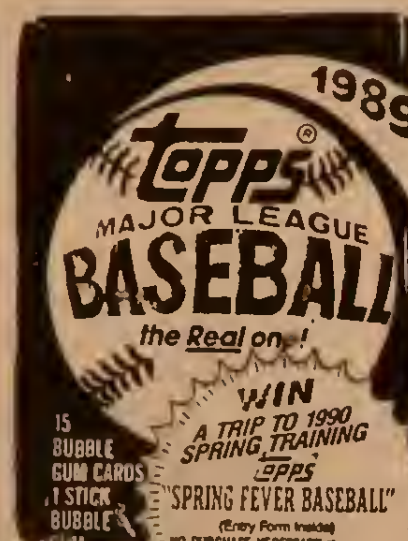
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